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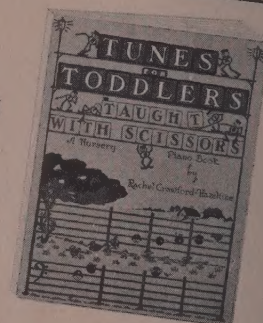
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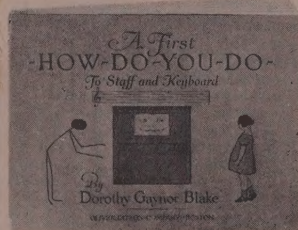
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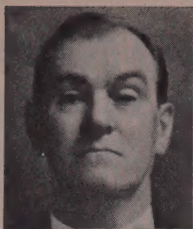
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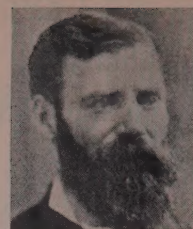
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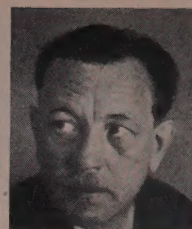
Lalla Ryckoff—B. Milwaukee, Wis. Comp., pianist, accompanist. Pupil of Rudolph Ganz and Adolf Weidig. Active in Kansas City, Mo. Has written pia. pcs., mus. readings.



Arthur Hilton Ryder—B. Plymouth, Mass., April 30, 1875. Comp., organist, editor, teacher, lecturer. Has many original works; also has done much editing and arranging. Res. Boston.



Thomas Philander Ryder—B. Cohasset, Mass., June 29, 1896; d. Somerville, Mass., Dec. 2, 1937. Comp., organist. Many yrs. organist at Tremont Temple, Boston. Wrote many popular piano pcs.



Alfred Saal—B. Weimar, Ger., July 10, 1881. Violoncellist. Studied in Weimar and Frankfurt-on-Main. Soloist with Hamburg Philh. O., Phila. O., and others. Active in Stuttgart.



Hermann Saal—B. Weimar, Ger., March 23, 1872. Comp., choral dir. Brother of Alfred and Max Saal. Chorus cond. at National Theater, Weimar. Has written choral works.



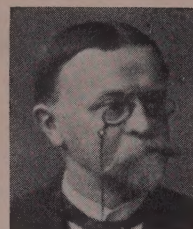
Max Saal—B. Weimar, Ger., Sept. 5, 1882. Comp., harpist, piano accompanist. Harp player at State Opera, Berlin. Since 1923, prof. of harp and opera chorus instr. at H. Sch. for Mus., Berlin.



Louis Victor Saar—B. Rotterdam, Dec. 10, 1868. Comp. Was tchr. at Nat. Cons., N. Y. Former head of theory dept., Cinn. Coll. of Mus., and Chicago Mus. Coll. Active (1937) in St. Louis, Mo.



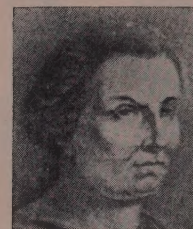
Victor de Sabata—B. Trieste, Italy, April 10, 1892. Comp., cond. Studied at Milan Cons. Among foremost musicians of Italy. In 1930 guest cond. in Amer. Orchl. wks. and an opera.



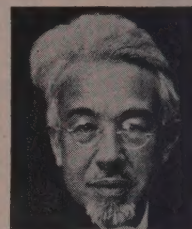
Ferdinand Sabathil—B. Sangerberg, Germany, Nov. 12, 1852. Comp., flutist. Lived in Saaz, Czechoslovakia. For 27 yrs. was located in Schwerin. Wrote over 400 misc. works.



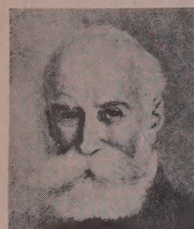
Guglielmo Sabatini—B. Casalanguida, Italy, May 19, 1902. Comp., cond., pianist, tchr. Fdr. (1930) and cond. Italo-American Philh. O., Phila. In 1937 apptd. cond., Trenton Symph. O.



Antonio Maria Gasparo Sacchini—B. Pozzuoli, Italy, July 23, 1734; d. Paris, Oct. 8, 1786. Noted dram. comp. Operas prod. in Rome, London and Paris. Also wr. masses and orchl. wks.



Curt Sachs—B. Berlin, June 29, 1881. Musicologist. Has written valuable books on mus. hist. and instrs. Many yrs. in Berlin. In 1937, apptd. lecturer on primitive mus. at N. Y. U. Grad. Sch.



Leo Sachs—B. Frankfurt-on-Main, April 3, 1856; d. Paris, Nov. 13, 1930. For many years in Paris. Chmn., Les Amis de la Musique. Wrote operas, symph. wks., choral music and songs.



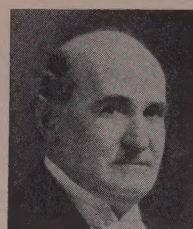
Leopold Sachs—B. Berlin, 1890. Opera dir., lecturer. Opera and festival dir. in various German music centers. In 1936 appointed member of faculty of Juilliard Graduate School.



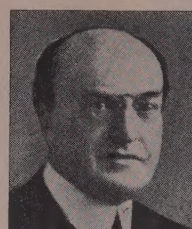
Hans Sachs—B. Bautzen, Ger., Aug. 3, 1891. Comp., dir., tchr. Studied in Leipzig, Dresden, Munich. Since 1918 cond. at Munich. Has frequently cond. own works over radio.



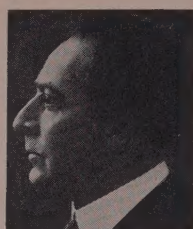
Erna Sack—Coloratura soprano. Studied with Emerich and Hussler. Has sung in opera at Wiesbaden, Breslau, Dresden. Also well known in European concert and radio fields.



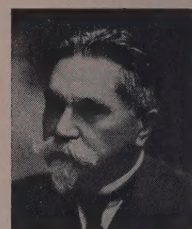
Nathan Sacks—B. St. Louis, Mo., June 4, 1870. Comp., pianist, tchr. Pupil of Alberto Jonas and Leschetizky. For over 30 yrs. in St. Louis. Form. pres. Mo. M. T. A. Has wr. piano pieces.



Gustav Saenger—B. New York, May 31, 1865; d. there, Dec. 10, 1935. Comp., editor, arranger, vlnst. Editor, "The Metronome," and "The Musical Observer," ed.-in-chief, C. Fischer, Inc.



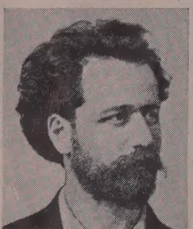
Oscar Saenger—B. Brooklyn, N. Y., Jan. 5, 1868; d. Wash., D. C., Apr. 20, 1929. Distinguished voice teacher. From 1889-97, on fac. Nat. Cons., N. Y. Among pupils was Paul Althaus.



Vassily Ilyitch Safonoff—B. Itysursk, Caucasus, Feb. 6, 1852; d. Kislovodsk, Caucasus, Mar. 13, 1918. Cond. Was dir., Moscow Cons., and Natl. Cons., N. Y. Cond., N. Y. Philh. Soc.



Florence Sage—Pianist, lecturer-recitalist. Was soloist on tour with Edouard Reményi. Made special research in folk lore of various lands. Many lecture-recitals on Hungarian folk music.



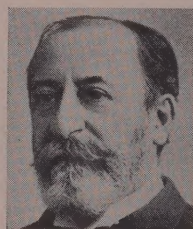
Richard Sahla—B. Graz, Austria, Sept. 17, 1855. Comp., violinist. Pupil of David at Leipzig Cons. In 1888, apptd. court Kapellm. at Bückeburg. Wr. violin pieces and songs. D. 1931.



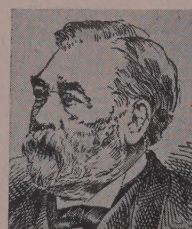
Frank St. Leger—Cond. Studied at R. A. M., Lond. and in Paris. In 1918 connected with Chicago. Gr. Opera Co. Toured Amer. with Meibla (1917). Opera cond. in Germany.



Antoinette-Cécile Clavel Saint-Huberty—B. Toul, France, about 1756; d. near London, July 22, 1812. Celebrated stage soprano. From 1777-89 at the Grand Opéra, Paris.



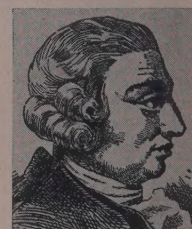
Camille Saint-Saëns—B. Paris, Oct. 9, 1835; d. Algiers, Dec. 16, 1921. Noted comp., organist, cond., pianist. Many yrs. organist of the Madeleine, Paris. In U. S. 1906 & 1915. Many wks.



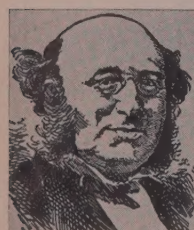
Prosper Sainton—B. Toulouse, June 5, 1813; d. London, Oct. 17, 1890. Comp., violinist. Pupil of Habeneck. Prof. at R. A. M. Leader of London Philh. O. Wrote violin music.



Charlotte Helen Sainton-Dolby—B. London, May 17, 1821; d. there Feb. 18, 1885. Contralto. Wife of P. Sainton. Long a favorite in English concerts. Estbl. a vocal acad. in London.



Nicola Sala—B. near Benevento, Italy, 1715 (?); d. Naples, 1800. Theorist. Pupil at Cons. de Turchini, Naples; from 1740 a teacher there. Wrote a treatise on counterpt. (3 vols.).



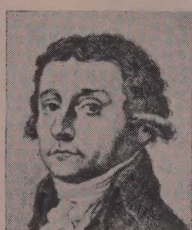
Charles Kensington Salaman—B. London, Mar. 3, 1814; d. there June 23, 1901. Comp., pianist, critic. Fdr. (1858) and until 1865 Hon. Sec. of Mus. Soc. Misc. works.



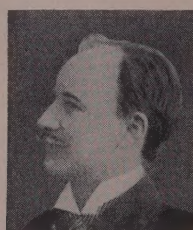
Angel Salas—B. Mexico. Among the younger composers of present day (1937) Mexico. His musical and literary writing shows much research in native folk music and musical customs.



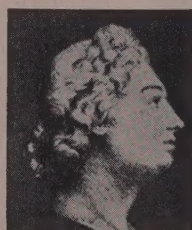
Albert Saléza—B. Bruges, Belgium, Oct. 18, 1867; d. Paris, Nov. 26, 1916. Dram. tenor. Many yrs. at Paris Opéra. Also with Metro. Opera Co., N. Y. In 1911 apptd. prof. at Paris Cons.



Antonio Salieri—B. Legnano (Verona), Aug. 19, 1750; d. Vienna, May 7, 1825. Comp., cond. Succd. Gassmann as chamber comp. and cond. of the Italian opera in Vienna. Tchr. of Beethoven.



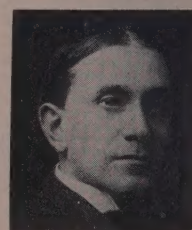
Thomas Salignac—Operatic tenor. Studied with Duvernoy in Paris. Was a great favorite at Metropolitan Opera House; sang many important rôles also in Paris and at Covent Garden.



Felice Salimbeni—B. Milan, Italy, about 1712; d. Lailbach, Aug. 1751. Celebrated male soprano. Pupil of Porpora. Sang at Vienna Ct. Chapel and at the Italian Opera in Berlin.



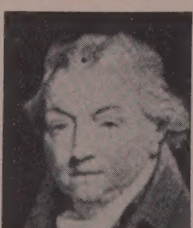
Hellmut Saller—B. Nürnberg, Ger., June 27, 1907. Comp. Studied with Joseph Haas. Since 1930, coach for soloists at Munich Opera. Has written orch. and chamber wks., songs.



Alvah Glover Salmon—B. Southold, N. Y., Sept. 23, 1863; d. Boston, Sept. 17, 1917. Comp., pianist, lecturer. Toured U. S.; introd. many new wks. by Russian writers. Wr. piano pcs.



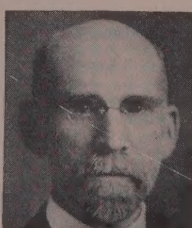
Max Salmond—B. London, Nov. 19, 1888. Comp., violoncellist. Soloist with leading orchs. of world. Head of violoncello dept., Curtis Inst. of Music, Phila. Has written wks. for violoncello.



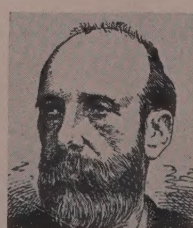
Johann Peter Salomon—B. Bonn, Jan., 1745; d. London, Nov. 25, 1815. Comp., violinist. Excelled as a quartet player, Fdr. (1813), London Philh. Soc. Wr. operas and vln. sonatas.



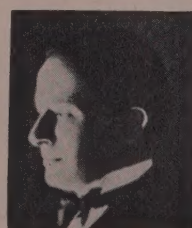
Mary Turner Salter—B. Peoria, Ill., March 15, 1856. Comp., soprano. Soloist with leading chl. societies. Wife of Sumner Salter. Has wr. songs and song cycles. Res., New York, N. Y.



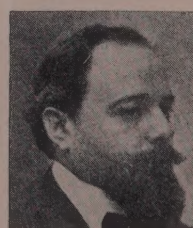
Sumner Salter—B. Burlington, Iowa, June 24, 1856. Comp., organist, cond., teacher. Has been cond. of prom. chl. societies and organist of various churches. Comp. of songs, part-songs.



Gaston Salvayre—B. Toulouse, France, June 24, 1847; d. near Toulouse, May 16, 1916. Comp. Studied at Paris Cons. In 1894 reorganized military music in Serbia. Operas, orchl. works.



Carlos Salzedo—B. Arcachon, Fr., Apr. 6, 1885. Comp., harpist. Studied at Paris Cons. Soloist with prom. orchs. Fdr. Salzedo Harp Ensemble. Dir., harp dept., Curtis Inst. of Music, Phila.



Spiro Samara—B. Corfu, Nov. 29, 1861; d. Athens, Apr. 1917. Dram. comp. Pupil of Delibes at Paris Cons. His operas prod. in Milan, Naples, Genoa, Berlin.



Olga Samaroff—B. San Antonio, Texas, Pianist, teacher, lecturer. Soloist with leading orchs. Mem. of faculty, Juilliard Grad. Sch., N. Y. and head of piano dept., Phila. Cons.

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Mixed Voices

The Letters Following the Titles Indicate Solo Parts as Follows:
(s)—soprano, (ms)—mezzo-soprano, (a)—alto, (t)—tenor,
(b)—baritone, and (bb)—bass.

20923 All My Heart This Night Rejoices (8-Pt.)	Maxson	\$0.12
20737 The Angels' Christmas Message (s, t)	Greely	.12
15624 Arise, Shine! (t, b)	Maker	.12
10672 Arise, Shine! (b)	Roberts	.12
21035 Awake! Salute the Happy Morn (t)	Stults	.12
15783 Behold, the Days Come (t)	Woodward	.08
20618 Bethlehem's Star (a or b)	Ambrose	.12
10581 Break Forth into Joy (s)	Harris	.12
20600 Break Forth, O Beauteous Heavenly Light	Bach	.06

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SOP.
ALTO
TENOR
BASS

Sound o-ver all wa-ters, reach out from all lands, The

Sound o-ver all wa-ters, reach out from all lands, The

Prin. comp. to Sw. Fall

cho-rus of voic-es, the clasp-ing of hands; Sing

cho-rus of voic-es, the clasp-ing of hands; Sing

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6206 Brightest and Best (s, a, t)	Rubinstein-Dressler	.10
6268 Brightest and Best of the Sons of the Morning (s)	Buck	.08
35352 A Christmas Hymn	E. Nevin	.06
20472 Christians, Awake! (s)	Dale	.12
35264 Christians, Awake! Salute the Happy Morn (s, a, t, b)	Spross	.20
21226 Christmas Bells	Baines	.10
20246 Christmas Carol	Halter	.08
20369 Christmas Song, O Holy Night (s or t)	Adam	.08
5781 Come and Worship (s) (Violin Obbl.)	Dressler	.15
10462 The Coming of the King (s, t, bb)	Stults	.15
20251 Constant Christmas (s, a, t)	Beach	.15
10677 The Dawn of Hope (b)	Shelley	.15
21045 Dost Thou in a Manger Lie? (b)	Tily	.12
5785 The First Christmas Morn	Newton	.08
21269 Gently Rests the Saviour, Polish Carol	Hopkins	.08
10756 Glory to God in the Highest (s or t, bb)	Stults	.12
20682 Hark! a Burst of Heavenly Music	Stults	.12
20112 Hark! the Herald Angels	Stults	.12
35113 Hark! What Mean Those Holy Voices? (a, bb)	Havens	.20
10627 Hark! What Mean Those Holy Voices?	Neidinger	.15
10470 The Holy Night (s, b)	Mueller	.10
35111 Holy Night! Peaceful Night! (s)	Hawley	.12
20989 Hosanna!	Pitcher	.08
35241 How Still the Night 'neath Eastern Skies (s, bb)	Spence	.15
21050 In a Manger So Lowly (On Polish Carols)	Arr. Smith	.12
20595 In the Beginning Was the Word	Morrison	.15
76 It Came Upon the Midnight Clear (s)	Sullivan	.10
21115 It Came Upon the Midnight Clear (a cappella)	Tily	.12
20821 'Twas Long Ago (t)	Hopkins	.12
21116 Joy Fills Our Innmost Hearts Today (a)	Nevin	.12
21229 A King Was Born (s)	Matthews	.12
20424 Legend, Child Jesus Made a Garden	Tschaikovsky-Bliss	.10
21190 The Light of Christmas Morn (a cappella)	Fry	.12
35242 Listen to the Wondrous Story (s, t)	Hawley	.15
20419 Lo, How a Rose	Praetorius	.06
21108 Lo, the New-Born Jesus (s, b or bb)	Hopkins	.12
20387 The Lord Said (a)	Orem	.12
20991 Love Came Down at Christmas	Harris	.12
20772 Make Room for Him (s)	Barnes	.12
10747 The New-Born King (t)	Morrison	.12
20830 No Cradle for Jesus	Dicks	.10
15670 O Come, All Ye Faithful. Adeste Fideles (s)	Reading-Novello	.10
10884 O Come to My Heart, Lord Jesus (ms, t, bb)	Wolcott	.12
20104 O Zion, That Bringest Good Tidings	Morrison	.12
21231 Once in Royal David's City (s)	Tily	.15
21260 Once on a Night in Bethlehem	Strickland	.12
21176 On This Christmas Morn (s, b)	Maskell	.12
20815 Rest, Holy Babe (s, b)	Harris	.12
20925 Seeking a King	Nevin	.12
21300 The Shepherds (s, a, b)	Stoughton	.15
20736 Shepherds in the Fields Abiding (s or t)	Barnes	.12
21112 Silent Night (with Faux Bourdon)	Gruber-Fry	.08

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for Soprano, Alto, and Baritone

By R. S. Stoughton

Catalog No. 21300

Price, 15 cents

Allegretto pastorale

Shep-herds in the fields were watch-ing Through the dark-ness of night,

Shep-herds in the fields were watch-ing Through the dark-ness of night,

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5951 Sing, O Heavens	Simper	\$0.08
6 Sing, O Heavens (s)	Tours	.12
21261 Sing, O Sing (s, t, bb)	Strickland	.12
20541 Sing, O Sing This Blessed Morn	Marks	.05
20857 Sing, This Blessed Morn (s)	Timmings	.12
20422 The Sleep of the Child Jesus	Gevaert	.05
35350 Song of Peace (Festival Anthem)	Orem	.15
15571 Song of the Angels (s or t)	Morrison	.12
21173 There Is Room in My Heart for Thee	Forman	.10
35280 There Were Shepherds (s or t, a or b)	Macfarlane	.25
10404 There Were Shepherds (s, a, b)	Marks	.15
20590 There Were Shepherds (s)	Vincent	.12
21227 Three Polish Christmas Carols	Hopkins	.15
21107 Thy Salvation Cometh (s)	Dressler	.12
21230 Tidings of Great Joy	Forman	.12
21133 The Virgin's Cradle Hymn (a cappella)	Beck	.06
21114 The Vision of the Shepherds (s, a, t)	Salter	.15
20687 Wake and Sing	Dale	.12
10207 We Have Seen His Star	Clare	.10
20495 We Worship Him	Halter	.12
21136 When Christ Was Born	Tily	.10
35243 While Shepherds Watched Their Flocks (s, t, a or bb)	Havens	.18
(acc. for Violin, Harp and Organ)	Spross	.15
35244 While Shepherds Watched Their Flocks	Spross	.15
35180 The Wondrous Story (s or t)	Adams	.12
21204 Ye Shepherds, Rise! (a cappella)	Arr. Nagle	.12

ANTHEMS For Treble Voices

10944 As with Gladness Men of Old (ms) (3-Pt.)	Berwald	.12
35181 A Christmas Carol (2-Pt.)	Gounod	.12
20485 Christmas Chimes (s) (3-Pt.)	Calver	.12
20364 Christmas Song (O Holy Night) (2-Pt.)	Adam-Bliss	.06
21186 The Christmas Star (3-Pt.) (Violin Obbl. and Chimes ad lib.)	Kinder	.12
20988 Hark! What Mean Those Holy Voices? (2-Pt.)	Hosmer	.12
21051 In a Manger So Lowly (On Polish Carols) (a) (2-Pt.)	Arr. Smith	.12
20932 Infant Jesus, Lord of All (s) (3-Pt.)	Montani	.12
10374 Nazareth (4-Pt.)	Gounod-Warhurst	.12
10468 O Holy Night (4-Pt.)	Adam-Warhurst	.08
20756 The Sleep of the Child Jesus (3-Pt.)	Gevaert-Felton	.06
21174 Three Christmas Carols (2-Pt.)	Forman	.12
21268 The Virgin by the Manger (2-Pt.)	Forman	.10
20751 The Virgin by the Manger (2-Pt.)	Franck	.12
21175 The Virgin's Cradle Hymn (3-Pt.)	Beck-Peery	.08
35251 The Voice of the Chimes (3-Pt.)	Hahn	.15
20903 While Shepherds Watched (s) (3-Pt.)	Ruger	.10

ANTHEMS For Men's Voices

20829 Angels' Christmas Message (b)	Greely	.12
20885 Glory to That New-Born King (t) (Spiritual)	Work	.12
21111 Good Christian Men, Rejoice	Praetorius-Nevin	.06
21110 Holy Night! Peaceful Night!	Barnby-Nevin	.08
21126 Low, Like a Little Cradle (a)	Braun	.12
21132 Nazareth (b)	Gounod-Matthews	.15
20321 Old French Christmas Carol (t)	Gevaert-Smith	.10
10720 Silent Night (t)	Gruber-Camp	.05
21109 There's a Song in the Air	Nevin	.08
20358 We Have Seen His Star in the East	Simper-Bliss	.06

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Published Monthly
By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA,
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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC.

VOL. LV. No. 11

NOVEMBER, 1937

Editor
JAMES FRANCIS COOKE

Associate Editor
EDWARD ELLSWORTH
HIPSHER

Printed in the
United States of America

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



ALBERT
ROUSSEL

ALBERT ROUSSEL, world famous French Composer, died at Royan, August 28th, at the age of sixty-eight. Born at Turcoing, April 5, 1869, he was destined for the navy, but continued his musical studies during this training, till on the recommendation of a brother officer, a brother of Emma Calvé, the unapproachable *Carmen* of her day, he went to Paris to study with Eugène Gigout. He later studied also with Vincent d'Indy and Erik Satie. Among his leading works are "Poème de la Forêt," a nature symphony; *Evocation*, a symphonic Poem; and the opera-ballet, "Padmâvati," produced in 1923 at the Paris Opéra.

THE CINCINNATI MAY FESTIVAL of 1937, according to announcement of President Joseph Graydon, cleared all expenses and guarantors have been notified that they will not be called upon for any part of their pledges.

ERNO VON DOHNÁNYI, leading the Hungarian Philharmonic Orchestra, had a "tremendous reception" at a recent concert in Munich; when, though the program was already lengthy, it became necessary to add the *Rakoczy March* to satisfy the applause.

THREE MILLION PEOPLE are estimated to have heard the Grant Park Concerts in Chicago, during the past summer. Thanks to the coöperation of Mayor Kelly and Park Commissioner James C. Petrillo.

THE ANNUAL BACH FESTIVAL of Leipzig was this year limited to a single performance of the "Mass in B minor," with Günther Ramin leading the famous Gewandhaus Orchestra in coöperation with its Chorus and soloists.



GEORGE
GERSHWIN

THE GERSHWIN MEMORIAL PROGRAM, on the evening of August 9th, broke all records for the Lewisohn Stadium, with an official count of 20,223 in attendance. Mr. Charles S. Guggenheim, chairman of the concerts, paid tribute to "America's most beloved and popular composer, so intimately associated with the Stadium Concerts," as did also Governor Lehman and Mayor La Guardia. Alexander Smallens, who conducted the 1935-36 run of "Porgy and Bess," led the orchestra for Harry Kaufmann as soloist in the "Piano Concerto in F" and the "Rhapsody in Blue"; and later for Todd Duncan, Anne Brown, Ruby Elzy (the *Serena*) and the Eva Jessye Choir, all of whom distinguished themselves in the former long run of the opera, when they gave selections from "Porgy and Bess."

THE MUSIC TEACHERS' NATIONAL ASSOCIATION will hold its sixty-first Annual Meeting at Pittsburgh, from December 29th to 31st, with headquarters at the William Penn Hotel.

A LONG FORGOTTEN "Concerto for Violin and Orchestra," by Robert Schumann, will have its world première when played by Yehudi Menuhin, on October 6th, at the Gewandhaus in Leipzig; and it will have its American première when the young master presents it on November 12, with the St. Louis Symphony Orchestra. Schumann wrote the concerto in 1853 and sent it to the great Joseph Joachim with the hope that he would play it. For some reason Joachim never brought out the work, and on his death in 1907 he left the manuscript to the Berlin State Library with the proviso that it was not to be heard till one hundred years after the composer's death. To circumvent this restriction it was necessary to secure the permission of the State Librarian, of Joachim's son, of Schumann's eighty-six-year-old daughter in Switzerland, and of eighteen heirs interested in royalties from this publication twenty years earlier than Joachim had stipulated.

THE GOLDMAN BAND, with Edwin Franko Goldman conducting, finished its summer season of concerts in Central Park, New York, and Prospect Park, Brooklyn, on August 15th. This completed the twentieth successful season of these concerts sponsored by the Daniel and Florence Guggenheim Foundation, which was notable for the number of concerts devoted to single composers, including Bach, Beethoven, Tchaikowsky, Wagner, Schubert and others.

FREDERICK WOLTMAN, a student under Howard Hanson and Bernard Rogers at the Eastman School of Music, has been awarded the Juilliard Fellowship at the American Academy in Rome, for the coming year. His "Songs for Autumn," a symphony for orchestra, baritone and soprano, won the recognition.

TWENTY-FOUR THOUSAND PEOPLE are reported to have been attracted to the Hollywood Bowl, on the evening of August 24th, by the performance of "Madame Butterfly" with Hitzi Koyke in the title rôle.

COMPTE LEONCE DESAINT-MARTIN has been appointed successor of the late Louis Vierne as organist of Notre Dame de Paris. He was a pupil of Vierne, from 1923 to 1930 was one of his assistants, and in 1932 was made exclusive deputy at the Notre Dame organ (much against his old master's will, it is reported). Many French music lovers were disappointed when the post was not filled by competition as in 1900 when Vierne was appointed.

A GABRILOWITSCH MEMORIAL in Palestine is to consist of a grove of two thousand trees with a stadium in its shade. It is being sponsored by Mailamm, the American-Palestine Music Association, of which Mr. Gabrilowitsch was the honorary president from its foundation till his death.

IL CARRO DI TESPI (The Car of These-pians) is a huge touring company which makes short visits to towns all over Italy (even including Florence and Turin), to give performances of "Rigoletto," "Aida" and "La Gioconda."

SAMMY BURTON-BUCKWALL, a native of Galveston, Texas, is the organizer, principal, and sole controller of five large accordion clubs in London. He is of English descent.

THE PALESTINE SYMPHONY ORCHESTRA, founded by Bronislaw Huberman, trained by H. W. Steinberg, and coached and led in several concerts by Arturo Toscanini, closed its first season with a series of Coronation Festival Concerts led by Dr. Malcolm Sargent, at Jerusalem, Haifa and Tel-Aviv. In all the organization gave sixty-four concerts, including a visit to Egypt and Syria, in which they presented fifty different compositions.

THE SUPERIOR COURT of Indiana has denied to Thomas J. Riddick the right to sell pianos in "The Hoosier State" till 1939, the expiration of a condition of a signed contract by which, "If he left the employ of the Wilking Music Company of Indianapolis, either voluntary or by discharge, he would not engage in the sale of pianos in Indiana for three years afterwards."

KARL KRUEGER, conductor of the Kansas City Philharmonic Orchestra, is to lead, next spring, the Budapest Philharmonic Orchestra during a tour of fourteen of the Italian cities.

ARNOLD DOLMETSCH'S name appears this year among recipients of Civil List Pensions of the British Government, which furnish stipends of one hundred guineas (just over five hundred dollars) each. A nice recognition for one who probably has done more than any other living person to cultivate an interest in the instruments and music of the sixteenth and seventeenth centuries.

THE ROYAL DUNEDIN MALE CHOIR (New Zealand), which last year celebrated its jubilee, gave, late in this last spring, its one hundred and ninety-eighth concert. It has sixty-seven members—fifteen first tenors, fifteen second tenors, seventeen first basses, and twenty second basses. Dr. V. E. Galway, director since 1920, retires this year to give increased time as Lecturer in Music at the University.

HENRY KIMBALL HADLEY, distinguished American composer and conductor, died September 6th, in New York City. Born December 20, 1871, at Somerville, Massachusetts, he finished his studies at the New England Conservatory and later studied counterpoint and composition under Mandyczewski in Vienna. He early became interested in conducting and led the Laura Schirmer Mapleson Opera Company. His symphony, "The Four Seasons," won, in 1902, both the Paderewski Prize and one offered by the New England Conservatory; and it was performed by leading orchestras of America and Europe. In 1904 he appeared as guest conductor throughout Germany; and in 1908 became one of the conductors of the Stadttheater of Mayence (Mainz-am-Rhein), the first American to hold such a position in Germany. His one-act opera, "Safé," had its world première there in April, 1909. His "Azora, Daughter of Montezuma," in three acts, had its first performance by the Chicago Opera Company, December 26, 1917; "Bianca" won the Hinshaw Prize and was produced at the Park Theater, New York, on October 15, 1918; and "Cleopatra's Night" had its first production on any stage, on May 6, 1929, at the Metropolitan Opera House, New York.

VERDI'S "OTELLO" will be a feature of a three weeks' festival to be given at the Berlin State Opera in November, with Victor de Sabata as conductor.

EDWARD E. MENGES, of St. Louis, has been awarded the W. W. Kimball Prize, offered through the Chicago Council of Teachers of Singing, for the best solo voice setting of the *Evening Song* of Sidney Lanier.

EIDÉ NORENA, brilliant Norwegian soprano, established herself as a favorite during the Coronation Season at Covent Garden, when she won the acclaim of press and public, especially for her *Desdemona* in Verdi's "Otello" and her *Michaela* in "Carmen." She was also soloist at a party in honor of Their Majesties Queen Mary of England and Queen Maud of Norway, given by the Norwegian Minister in London. At the last of ten recent appearances as *Violetta* in "La Traviata," at the National Theater of Oslo, she received the personal congratulations of members of the Royal Family; and the director presented golden laurels with congratulations for her brilliant presentation of Norwegian lyric art in foreign countries.



HENRY K.
HADLEY



EIDÉ
NORENA

(Continued on Page 762)

Justice For Genius

IF YOU were to employ an auditor to appraise what has been earned from the use of Franz Schubert's music, through publications, the movies, the theater and the radio, since his death in 1828, it would be found that the aggregate revenue would have made Schubert one of the richest men of his day and age. When he died, his entire estate could not have been worth more than ten or fifteen dollars, and he lived in great penury most of his life. If he had lived in America now, this tragedy could not have occurred, and we purpose to set forth some of the reasons why.

The right of the creator, the discoverer, the inventor, the painter, the writer, and the composer, to the products of his genius and of his industry, is recognized by all just people as inviolate, as are the fruits of all honest labor. Unfortunately many creators are so conditioned that they are incapable of protecting their own interests. The Common Law is not adequate to help them to do this; therefore, under the United States Constitution, our government makes provision for claims, patents and copyrights, as do the governments of other civilized nations. One might think that these well meant provisions would, in themselves, give sufficient protection; but unfortunately they do not. A copyright, in itself, merely stakes out a claim which is recognized by statute, just as a deed to a property sets forth the boundary lines which may later be determined by accurate survey. Likewise, the copyright claim must be protected when necessary.

Human avarice, however, is almost always on hand to take advantage of the creator and to dispute the claim. In the case of the composer, honest publishers may be depended upon to protect his publishing rights and to see that he gets a just return for his creations. This is arranged by outright sale or by a contract for royalties—royalties which unfortunately the work sometimes never earns. The publisher takes the risk, makes the publishing and promotion investment, and it not infrequently happens that the composer's share of the profits is greater than that of the publisher.

In addition to the right to print and sell copies, the composer contracts with the publisher to negotiate for his production or performance rights, where there is any income deriving from such rights. In a vast number of cases, music is written for private performance much as are the educational pieces used in student's recitals, occasional concerts and in the home. These obviously have no consequential performing rights. In other instances, however, music is performed by professionals in theaters, concert halls, cabarets, dance halls, restaurants, hotels, in the

movies, and over the air. Here then, is an important creator's right, through which those who resell performed music to the public directly or indirectly make a definite and often a very great profit. It is, therefore, proper that they should share these profits with the creator and the publisher.

The theater owners, the hotel proprietors, the dance hall managers, the radio corporation officers are, remember, all good business men. If they could reduce or banish any source of expense, such as music, they would do so instantly. Cold, hard commerce knows no other law, but sometimes its minions are very badly fooled in interpreting and carrying out the law relating to such an intangible thing as music.

These business men, in all enterprises mentioned, all know that without music their undertakings would suffer. Some of them have had the breadth to recognize this commercial value of music and willingly to pay its creators a small fee for its use. Others take the ridiculous stand that they ought to have the right to use the music without paying anything like a relatively just fee for this service. In no other calling would such a right be questioned.

Let us suppose that the late Victor Herbert—musical genius, composer of symphonies, grand operas, light operas, symphonic conductor, band conductor, violoncello virtuoso, strong-willed Irishman, patriotic American, and all around good fellow—had been brought up in some other vocation—shipping, for instance. Let us suppose that he had been that famous Franco-American merchant prince, Stephen Girard.

Let us imagine him in 1800, standing on the docks in Philadelphia. A great ship, with its immense sails aloft, ready to take the breeze, is moored, waiting to set off for Marseilles with cargo and passengers. A passenger presents his ticket to Stephen Girard, who accepts it.

"But," says Stephen, "what are you going to do about that flock of fifty sheep you have brought with you?"

"Oh, you are not going to charge me for carrying a few sheep, are you?" replies the passenger.

"I most certainly am," answers Girard; "your ticket pays for your transportation and not that of your sheep. You have no right to expect me to carry, without reimbursement, a part of your business upon which you hope to make a handsome profit."

That was exactly the way in which Victor Herbert, as mad an Irishman as ever went before a Congressional Committee, felt when in 1926, he entrained for Washington, with some equally irate colleagues, and explained to our law-makers that musicians and writers had for years been sacrificing precious rights to others, who through these rights had been enriching themselves. We had many talks



VICTOR HERBERT, GENE BUCK AND LIEUTENANT-COMMANDER JOHN PHILIP SOUSA
From a group picture taken in Washington, on one of their trips to Congress in behalf of A. S. C. A. P.

with the inimitable Victor on this subject, and with others who made those memorable trips to Washington. Mr. Herbert, whose language, when excited, was wholly unrestrained, used to say with picturesque trimmings, "Think of it! These men have had practically nothing to do with creating or producing these works from which they are now making fortunes. They simply took them over with no more sense of justice and honor than a pirate crew boarding a helpless ship with a rich cargo."

Soon things commenced to happen, and out of it all came A. S. C. A. P., better known as "ASCAP," the name being an abbreviation of the American Society of Composers, Authors and Publishers. Many of the leading American composers and writers of the day took part in the fight, and with them was a small group of "popular" publishers. The "standard" publishers conservatively held back until later years. Particularly active in the original group was that rare genius, Lieutenant-Commander John Philip Sousa, U.S.N.R.F., who was unflinching and untiring in supporting the movement, and whose governmental connections and splendid patriotism made him a great power.

The Copyright Law (1897) was perfectly clear. It stated that a copyrighted composition could not be rightfully performed for purposes of profit, without a license from the owner of this copyright. But the law was not enough. It had been flagrantly violated, right and left. Obviously no individual, fighting alone, could protect himself. A national society, such as ASCAP, was an imperative necessity. ASCAP fought the infringers right up to the Supreme Court of the United States and secured a decision upholding the copyright owners.

Then began the long and painful process of building an organization to root out the violators and compel them to obey the law. Three men stand out in this fight. They are Nathan Burkan, an unusually astute and fair-minded copyright attorney; E. C. Mills, a shrewd, fearless and tenacious battler for the rights of the creator; and the president of ASCAP, big-fisted Gene Buck, whose wide experience in music and in the amusement field, together with his tact and pugnacious Irish background, enabled him to lead the group over all obstacles. Last year Burkan died, but Mills and Buck are still fighting on; and the Society has added to its group as manager, Mr. John G. Paine, a copyright expert with years of experience.

The fees charged by the Society for the right to perform works of its members, the creators and publishers, are relatively insignificant. For instance, when you go to a "movie," whether it is in the Radio City Music Hall or the second-story "Operry House" in Jinxville, the proprietor has paid to ASCAP an annual fee of from ten to twenty cents for your seat. Most movies give at least four shows a day. Multiply this by the number of days in the year and you will find that the fee upon your seat while you were in the theater amounted to about \$.00007. Imagine calling the seven-thousandths of a cent, which the theater pays for the music in your movie, an "exorbitant tax," as some short-sighted theater owners have done. If it were one hundred times as great, it would not be unjust, if for no other reason than that the theater owner and the movie producer would soon go out of business without the music that the creators have brought into being. The same relative charge is made for other use of the music of the members of the Society. When, for instance, Blithers & Withers employ music on their radio program, to help them in advertising and selling their infallible suspenders and garters, the radio company which has sold them the "air space" pays ASCAP a relatively microscopic fee for the copyrighted music used on the Blithers & Withers hour.

ASCAP has now grown to an organization embracing the majority of the foremost composers, authors and publishers in the field of music in America. It also represents the interests of some 45,000 affiliated composers, authors and publishers in twenty-one foreign countries where organizations similar to ASCAP exist, which in turn represent the interests of American composers, authors and publishers abroad.

What becomes of the revenue that ASCAP receives? After the cost of operating the Society, with its necessarily large force of investigators, attorneys, its legal machinery, collections and distribution expenses (amounting to 17% of the income), is defrayed, the remainder (83%) goes to composers, authors and publishers who are members of ASCAP. In this is included a payment of 7% to foreign affiliated members. Membership in the Association is open to any and all who have proven their right to recognition as qualified authors, composers and publishers. Naturally mere aspirants could not be admitted, as they are not entitled to returns. The method of equitably dividing the fees collected is, in itself, a huge undertaking, and was once described to us by one of the popular composers of a successful jazz tune as "stumendous." The Society itself is a non-profit organization; and, after operating expenses are paid, everything is reserved for the author, composer and publisher members.

It is perfectly natural for those with private ambitions and selfish interests to try to prevent paying even small fees to the creators. Therefore every imaginable kind of wire-pulling has been going on in all parts of the country, to combat the activity of the Society and, if possible, destroy it. In the end, the Society must win in any court where justice prevails. For twenty-three years it has been the guardian of the rights, under the law, of composers, authors and publishers; and it does not purpose to lie down. The antagonists of the Society, failing to overcome ASCAP in the Supreme Court of the United States, have been endeavoring to kill it through the passage of destructive legislation in the states. For instance, during the last year the legislature of the state of Michigan passed what amounted to an anti-ASCAP bill. This was promptly and properly vetoed by Governor Frank Murphy, after having read a careful and extended seven page review of the Bill, made by his Attorney-General, Raymond W. Starr and his legal staff. The Governor stated definitely that "the act would unreasonably interfere with the rights secured to owners of copyrights by the Federal Constitution and the Congress." Very clearly these legal minds leave no question as to the constitutionality of the law protecting the composer from the abuse of those who would deny him proper reward for his genius.

Nothing has been said in this editorial of the other undertakings of ASCAP, such as caring for the interests of elderly composers and workers, who have made a real contribution to music in America, and of the provisions made for widows of foremost creative members. The association stands as a bulwark for genius; and genius is the rarest and one of the most precious things in the world. Its value is immeasurable. The genius of a Schubert, a Mozart, a Stephen Foster should receive not merely a few plaudits. It should be rewarded by practical returns through collecting the revenue that it has rightfully earned. It remains for the men and women of honor in our land to understand the importance of what ASCAP has accomplished and is continuing to accomplish. It is your obligation as a music lover to support ASCAP in every way, should there ever be a local attack upon it. An attack never can mean anything but a high handed effort to take away from creators what is legally and rightfully theirs.

Here are glad pre-Christmas tidings for musical folk. The whole outlook for musical prosperity is changing splendidly. The piano manufacturing industry alone reports in official figures that the sales of instruments for the past year are three hundred and twelve percent greater than in 1932. Some manufacturers state that for the first six months of this year sales were fifty percent larger than for a corresponding period of last year.



TWO MILLIONS OF LISTENERS

"This is Walter Damrosch Speaking"

The Eminent Conductor Gives His Opinions upon Opera, American and Otherwise
An Interview secured especially for The Etude by ROSE HEYLBUT

THOSE OF US who have been privileged to observe the development of American music during the past fifty years, will unite in at least one point of agreement, regardless of personal views on the good or bad characteristics of our modern musical art. We will agree that the progress which has been made in transplanting the ready made music of Europe to the ready made soil of American civilization is nothing short of miraculous. No other country's music has had quite the same sort of beginnings as ours; and no country to-day enjoys a finer or more genuine musical florescence. In all other lands a national music has grown up with the people. In our country alone has music come from the outside in, as it were, to be superimposed upon a civilization which, through the demands of ground-breaking and pioneering, had had little time to devote to art the same gradual development that took place elsewhere. In Germany, for instance, Schumann was the natural result of a long national musical progress years before his works were first carried to our own western states and to the public that had no idea of what a symphony might be. I, myself, can remember those early days of orchestral touring, together with the curiosity and (after the concerts) the delighted surprise that met one on all hands. And yet, in these comparatively brief intervening years, America as a whole has learned not only to listen to symphonic music but to live with it as well.

A New National Art

"IN ONE FIELD of music, however, America still seems to harbor some doubts. That is the field of opera. One still hears it said that opera is not an essentially American form of expression—otherwise, why would the majority of the operas we hear still derive from foreign soil and still be pre-

Dr. Walter Damrosch, conductor and musical educator, was born January 30, 1862, at Breslau, Prussia, the son of Dr. Leopold Damrosch the eminent conductor and Wagner protagonist. He was musically educated under his father, Wilhelm Rischbieter and Hans von Bülow. In 1871 he came to America with his father, on whose death in 1885 he became assistant conductor of the German Opera Company of New York, and musical director of The Oratorio Society and the Symphony Society. In 1890 he founded the Damrosch Opera Company, for the production of Wagner works in America; in 1896 he gave the first American performance of "Parsifal," in concert form; and he has made many such contributions to our national musical art. He received from Columbia University the degree of Doctor of Music, in 1914; and from Princeton University the same degree in 1929. His opera, "The Scarlet Letter," was produced by the Damrosch Opera Company, on February 10, 1896, in Boston; "Cyrano de Bergerac" had its world premiere by the Metropolitan Opera Company, on February 27, 1913; and "The Man Without a Country" by the same company, on May 12, 1937. Through his radio activities Dr. Damrosch has added immensely to his services to American musical culture, to which he has been perhaps the most notable contributor.—Editorial Note.

sented in languages other than English? Personally, I do not hold with this opinion. Opera is as much American as it is anything else, and Americans are quite as capable of expressing themselves through this medium as are any other people, provided that they believe in it and develop themselves in it as those other peoples had to do.

"A glance at musical history shows us that Germany in von Weber's day, and France during the time of Marie Antoinette, were harboring exactly the same doubts and leaning just as heavily upon 'foreign' opera as we are to-day. Yet, once those doubts and those leanings had been cleared away, both countries proved themselves entirely capable of assuming a more than valuable rôle in the development of the operatic form. Italian opera was the only accepted sort in von Weber's time, until he himself wrote German operas, using German texts and German forms. And then,

suddenly, the everyday people realized what a splendid thing it was to be able to understand the entire work instead of merely the 'tunes.' And they took native opera to their hearts and clamored for more. In France, the celebrated Gluck-Piccinni battle was won by Gluck, who made operas from the then fashionable mythological sagas which, if not exactly 'native French' in origin, were at least understandable to the opera public of the day, through the preference these themes enjoyed in the popular and classical plays. In both cases, the doorway into a national operatic development was opened solely by the determination on the part of one or more earnest musicians that opera could be made to belong to them as much as to anyone else.

"That, I believe, is the point that we Americans have reached to-day. We are ready now for some man or some group to convince us that this most complete of all musical forms can be made as much

American as it is Italian or German or French. Why, after all, should America be different from those other lands? Indeed the opera may yet prove to be the most American of all musical forms, because it is the one in which we are still groping for independent national expression which, when it does come, will root all the deeper into our soil.

Sowing Operatic Seed

"IN A MODEST WAY, I have had a share in testing out America's receptivity to a more native form of opera. Some years ago, when the Metropolitan Opera celebrated the fiftieth year of its existence, I was invited to conduct a program which I was permitted to choose myself. As one of its 'numbers,' I selected the *Third Act* of 'The Mastersingers,' to be sung in English. I made my own translation, and took care that the words should be singable and understandable. (By way of parenthesis, I believe that one reason why English opera fares no better than it does is because many of the translations place more stress on verbal literalness than on musical suitability.) There seemed to be some doubt, at first, about the advisability of presenting Wagner in anything but German; but still we went ahead. And our efforts were more than amply rewarded when, for the first time, the performance was greeted not only with attention but also with roars of laughter. The people were able at last to understand exactly what was going on, and to realize that 'The Mastersingers,' with all its Wagnerian splendors, is a humorous opera after all.

"During the weeks just past I again had the pleasure of conducting an opera at the Metropolitan, this time my own work, 'The Man Without a Country,' which uses as its text Arthur Guiterman's admirable setting of Edward Everett Hale's familiar

story. This time an American work, sung by American singers, was enhanced by a purely American theme as well. The public response was more than gratifying, and I have more reason than ever to believe that America's development of an entirely native form of opera needs nothing more than the will to plunge into it.

A Notable Service

"MY RECENT RETURN to the Metropolitan meant even more to me than the conducting of my own opera. For a moment I could almost persuade myself that time had stood still, that I was entering the same pit, using the same baton, and experiencing the same emotions of fifty years ago. My father assumed direction of the Metropolitan in 1884. Upon his sudden death in 1885, I was appointed as Assistant Musical Director to Edmond Stanton and, in my early twenties, found myself shouldering many of the responsibilities of operatic production. That summer, Mr. Stanton was to go abroad to seek new vocal material. Family emergencies made it impossible for him to go according to his schedule, however, and I was deputed to take his place. Fearful of my own inexperience, yet eager to acquit myself worthily of the trust placed in my hands, I engaged a number of artists for the next Metropolitan season. I have always been proud of my choice. The artists included Anton Seidl, the conductor, Lilli Lehmann, and Emil Fischer, an almost equally eminent basso.

"Some years later, when Abbey and Grau took over the Metropolitan and I had an opera company of my own, I was fortunate enough to bring here Ternina, Gadski (who was then but twenty-three years old, and to whom I taught all of the *Brünnhildes* of 'The Ring') and Max Alvary. In those early days, we took 'The Ring' for the first time to the West. The cities there were very different from those we know to-day; opera of any kind was a novelty for them; and the mysteries of Wagner were absolutely virgin soil. It was therefore doubly heartening to see the enthusiastic response with which our performances were received.

"At a matinée performance in one of those outlying cities—I forget which—we were playing to a crowded house composed mostly of women. The moment arrived when Alvary, as *Siegfried*, bent over *Brünnhilde* (the eminent Rosa Sucher) in the long kiss which awakens her. That was long before the day of movie osculations, and such a long and earnest salutation aroused something of a commotion in the audience. There were breaths of restlessness, and finally from somewhere up in the gallery there came a series of kissing sounds followed by laughter. Alvary straightened himself up, turned from the stage to the house, fixed the audience with a penetrating and disciplinary glance—and cowed them. The sounds and the laughter stopped. Then Alvary turned back to the stage once more, bent over *Brünnhilde* and went on with the kiss in the manner which he had left off.

The Artist Supreme

"LILLI LEHMANN remains perhaps the most magnificent Wagnerian interpreter of all time. She had earned great reputation abroad before she came to New York, but her most verdant laurels were undoubtedly won at the Metropolitan. She sang her first *Brünnhilde* here, at the age of forty. During the earlier years of her career her rôles included parts like *Norma* and *Carmen* to which she gave a unique flavor. Lehmann's *Carmen* was less alluring than deeply tragic—a fateful figure. It always made me think of that line about the female of the species being deadlier than the male.

"Besides her wonderful penetration into the least detail of artistic responsibility, Lehmann had singular endurance. On the day of a matinée performance of *Isolde*, instead of resting herself she would rise

extra early and go through this taxing rôle in full voice before she went to the stage. This procedure, she explained, 'warmed her up' and permitted her to rise to even greater heights in her public performance. Undoubtedly a discipline of this sort added to her stature as an artist. It had the drawback, however, of making her (in later years) a rather overtaxing teacher. Demanding the utmost of herself, Lehmann made similar requirements upon her pupils and more than once it resulted that a genuinely gifted young singer felt lost with her, not through any lack of talent or application, but sheerly because of the physical inability to keep pace with this remarkably vital woman who at sixty, seventy, and even eighty, had no comprehension of laxity or the sparing of self.

"Lehmann was a wonderful coach, however. Where, as a teacher, her energies would be somewhat exhausting, they

time, into a warm friendship. In the very beginning, however, she was inclined to eye me with a measure of doubt, because of my youth. She had known both my father and my mother, of course, and was quite aware that the nature of our home life was such that it would have been difficult for anyone to grow up in it and escape music, even if he had wanted to. Still she had to be convinced that a stripling of twenty-three was worthy of musical direction. In time my chance for proof arrived.

"A performance of 'Der Barbier von Bagdad,' by Peter Cornelius, was in preparation at the Metropolitan. Anton Seidl was the conductor in charge. On the day before the performance, Seidl became seriously ill and had to stop all work, regardless of the morrow's opening. The opera was new to the Metropolitan, no one could take Seidl's place, and great confusion prevailed. This was not diminished



DR. DAMROSCH WITH ADMIRERS

A small fraction of the thousands of children who hear his concerts weekly over the air.

proved an inspiration to those who came to her well grounded in vocal technic and desirous simply of working through rôles under her magnetic guidance. Even during her own operatic career, Lehmann would coach the entire performance. Whenever she was in a cast, conductors and stage directors deferred to her, listening respectfully to her suggestions and realizing that they could derive only profit from heeding them. She was perfectly familiar with everybody's part in every opera, and would walk majestically up and down the stage, altering an effect here, correcting something there, and taking the reins of the whole 'show' into her own hands.

"Lehmann was married to Paul Kalisch, a tenor whose artistic powers were adequate if hardly comparable with her own. It was upon him that she exerted much of her ability both as teacher and coach. She developed his voice from lyric to dramatic tenor, and kept a close watch upon his work on the stage. Often enough they appeared in the same cast. At such times, if Kalisch sang a tone, or made a gesture, or colored a scene in a way that was not up to the Lehmann standard of fitness, his distinguished wife would glare at him on the open stage and in full view of all who cared to look, in a manner that boded nothing good. Later on then, at home, Kalisch would express his displeasure at such public castigation. But it continued just the same. In herself, her husband, her pupils, or a perfectly strange colleague, Lehmann could tolerate nothing short of perfection, earnestly sought and zealously expressed. Anything less horrified her.

"My own professional dealings with Frau Lilli were always cordial and developed, in

by the presence at all rehearsals of Frau Lilli, who watched the progress of events with keenest interest because Kalisch was in the cast (although she herself was not).

"Now it happened that I was quite familiar with the opera. Cornelius was one of my parents' closest friends, and his music was part of our everyday life. Some of the people at the opera house knew this and suggested that I be allowed to fill in the emergency and conduct the work in Seidl's place. Lehmann was present, and, as always, the ultimate decision of things was given into her hands. On the one side, she wanted this performance to take place; on the other, she wanted to avoid the risk of having it spoiled. Which way to turn?

"Let Walter show what he can do,' she said. 'Now. At once. Without any extra preparation. That will be a test. Then we shall see.'

"Accordingly, I was summoned and ordered to begin the direction of the opera's final rehearsal. The first scene progressed, the next, and the next. Presently, we had gone through the entire work without any interruption. At last, then, Frau Lilli held out her hand to me.

"Well, Walter—it goes. It goes."

"That was all. But I conducted the public performance the next night, and from that time on Lehmann and I were friends.

"Moments like that came rushing back to me when I conducted again at the Metropolitan, in the same auditorium and facing the same vast stage—but with so many other things changed, chief among them, the fact that no one can to-day take exception to my extreme youth. And the same years, that have freed me from the disgraceful stigma of a youthfulness which Frau

Lilli was inclined to resent, have brought to our land a rank and file appreciation of great music which was also lacking in the very old days, when orchestral tours and Wagnerian operas were surprise novelties. The next step to which I look forward in our great musical development, is a personal acceptance of opera, not merely as a form of entertainment but also as a rich and wonderful possibility for further national self-expression."

The Typewriter and the Piano

By EULE DEAN

THE TYPEWRITER OWES the piano a debt which it is now in a position to repay. It borrowed from the piano the touch method. It can repay—how?

Did you ever desire more independence among your fingers? Have you ever wished the little finger could develop as much strength as the index finger? That is what the typewriter offers.

In typing, each finger must perform its own task all by itself, else the keys become jammed. Moreover, each finger must be capable of exerting exactly the same amount of pressure as its brothers, if the completed work is to present an artistic appearance. An expert typist simply cannot get satisfaction out of producing work whose letters are now heavy, now light.

In short, it is an impossibility to type well and not develop that independence of the fingers and evenness of touch which are indispensable to good piano playing.

Learning Lines and Spaces

By ESTHER WALLACE DIXON

It may seem old fashioned to say we should teach children the lines and spaces when they learn to play the piano. They are, nevertheless, much like so many crutches to lean on for support in note reading. The new way to teach lines and spaces is to have the pupil play their corresponding notes on the piano and name them as he plays. Most children like this. Then, when a note which looks new comes along in the lesson, just ask the child to play the lines and spaces and the note appears in the mind of the child like music.

Interesting little sentences may be composed to remember them by, such as: "Great Big Dove Flies Away"; "Ginger Bread Dogs Fight Always"; "Great Birds Do Fly Away"; "All Cows Eat Grass"; "All Children Eat Gingerbread"; "Aunt Cindy Eats Grapes"; "F-A-C-E, Face"; and "Every Good Boy Does Finely."

Tuneful Twaddle

Progress

"Smith says his correspondence school course in music is wonderful."

"So he's well satisfied?"

"He told me that three weeks ago he couldn't play a single note—and now he can."

* * *

Garden Music

It was the vocabulary test period in the Kindergarten.

TEACHER: "What is a Tangerine?"

William's hand quavered excitedly in the air.

"Yes, William," encouraged the teacher.

"A tangerine is a Spanish musical instrument," was William's gleeful response.

* * *

He Liked Music

The late popular composer, James P. Dunn, never hesitated to show his aversion to any slipshod attitude toward music.

At a musical tea in New York a sweet young thing at the piano stopped her playing to turn to Mr. Dunn with the query, "You are very fond of music, aren't you, Mr. Dunn?"

"Yes," replied the composer, agreeably, "but keep right on—don't mind me."

Claude Debussy's American Born Teacher

His Contribution to Modern Music

By the French Pianist and Conductor

MAURICE DUMESNIL

ONE OF THE MOST interesting landmarks in the United States is *Le Vieux Carré*, the old French quarter of New Orleans. Once its ten short blocks in length, from Canal Street to Esplanade Avenue, and its six squares in width, from the river to Rampart, constituted the walled city of "Nouvelle Orléans." The primitive French settlement consisted of small wooden houses of one story, set within gardens and screened from the streets of plain earth by white-washed picket fences. It was almost completely destroyed by the fire of 1788.

From its ashes rose an entirely different city. At that time Spanish rule prevailed, and the hands of Spanish architects played an important part in the reconstruction. The houses were built of brick and plaster, with arches of strong masonry. Long, dark corridors provided shelter against the blazing sun; fan shaped, barred windows opened onto courtyards which held oleanders, banana trees and lovely flower beds. On the street side, the fronts of the houses were built flush with the sidewalk, and on the second floor, the balconies were adorned with strips of delicate wrought iron, clinging to the walls like fanciful cobwebs of black lace.

The center of social and business life was the *Place d'Armes*, now Jackson Square. There took place the new transfer of Louisiana from Spain to France, and finally, in 1803, from France to the United States. The site is still decidedly French in character and reminds one very strikingly of the *Place des Vosges* in Paris, or of the average central square to be found in almost any "prefecture" city in the old country. At dusk, when the sun sets down slowly, or at night when the soft mist from the river floats along the streets and lanes, one feels intensely the old charm, the old fascination. The romance of bygone days comes back and lingers in the shadows of the dim doorways.

An Early Athens

ONE HUNDRED YEARS AGO, New Orleans was already a city of cultural achievements. A pioneer composer and music publisher, Emile Johns, taught piano and lived at 184 Bienville Street. In Europe he had become a friend of Chopin, who dedicated to him one of his mazurkas.

Then here, too, young Gottschalk was born and at the age of six began his studies which were to culminate into one of the most extraordinary virtuoso careers in history. The name of Louis Moreau Gottschalk remains unique in the annals of *bravura* pianism and composition in the florid style, with a luxury of ornamentation, embellishments and passage work.

On St. Peter Street, near Dauphine, a mere two blocks from the St. Louis cathedral, lived also a distinguished musician, Jean Baptiste Guiraud, who had emigrated from France to Louisiana after winning

the *Grand Prix de Rome*. There he taught piano, theory, composition, and lived a peaceful family life.

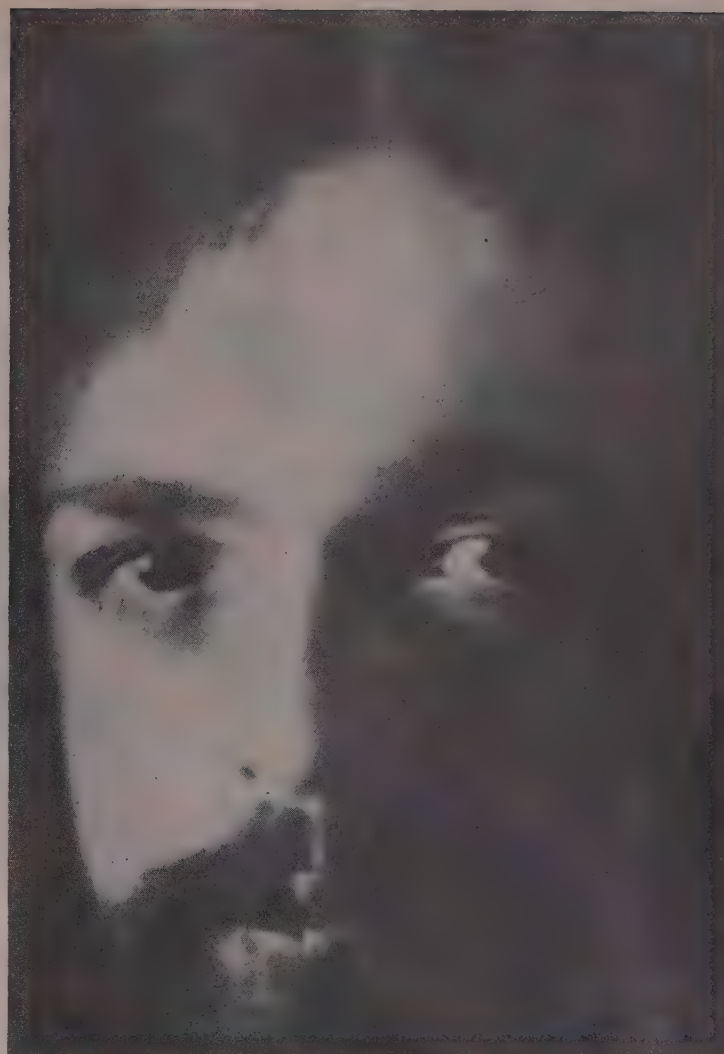
On the 23rd of June, 1837, his wife gave birth to a son who was called Ernest, and it was but a few years later when the child showed great aptitude for music. His father, of course, recognized it at once and became his most attentive of tutors. Under this careful guidance the talent of Ernest soon blossomed forth. In 1852, at the age of fifteen, he produced an opera, "Le Roi David," and this early success was the cause of his father's decision to send him at once to Europe for further study.

At the Paris Conservatory, Ernest Guiraud entered the classes of Marmontel for piano and of Barbereau for harmony. After a double graduation he was admitted to the composition class of Halévy and proved himself a worthy follower of his father when, in 1859, he won the *Grand Prix* with a cantata, "Bajazet et le Joueur de Flûte," this being the only case where father and son both captured the coveted distinction.

At the time he was earning his living by playing cymbals in the orchestra of the Opéra Comique, thus emulating young Massenet who, for a similar purpose, played the drums at the Théâtre Lyrique. Such are the necessities of life! But after winning the prize Ernest Guiraud went to the Villa Medici in Rome and enjoyed the four years of travel and study to which he was entitled at the expense of the French government. During his stay at the Villa, he wrote a one act opera, "Sylvia," and it was with this work that he made his European début, when it was brought out at the Opéra Comique in May, 1864. This was followed, in 1869, by "En Prison," also in one act, at the Théâtre Lyrique.

A Versatile Composer

FROM THE PRECEDING one can infer that Guiraud's Creole origin was beginning to manifest itself, as he already preferred the shorter and lighter forms and showed a predilection for the opéra comique and the ballet. These permitted his gifts for melodic and graceful writing to shine at their best; but, truly, the real reason of this preference was an incurable dislike for hard work and effort. This regrettable condition was to last throughout his life and it somewhat sterilized the development of his creative powers, which to some extent remained unused. He could spend hours in aesthetic conversations or discussing the tendencies of contemporary painters; at night, he would join friends around the billiard table of some little café, smoke cigarette after cigarette and finally walk home with them in order to finish the technical discussion of some astonishing stroke; but, when reaching there, the conversation would have reversed to musical problems; so in order to solve them the group would turn back and see Guiraud to his own home,



A FAMOUS FRAGMENT OF A DEBUSSY
PHOTOGRAPH BY PIERRE LOUÏS

where the same process would repeat itself and continue at both ends until dawn sent the incorrigible *noctambules* to a well deserved rest. May I say, in passing, that many French musicians have indulged, or still indulge, in this habit. In their student days, Maurice Ravel and Gabriel Dupont did the same thing, and the latter often spoke to me about the exhilaration of walking along the deserted Paris avenues and "talking shop" as they returned from a night of music in some studio, at that exquisite moment of the small hours when the breeze freshens, the tops of the trees rustle gently, and the street sweepers bring out their arsenal of brooms and hoses while the first early risers hurry to catch their "métro" (Paris Subway).

This strong touch of the bohemian spirit which was born in Guiraud evidently prevented him from giving his full measure as a composer. Subsequently he wrote another half dozen comic operas and ballets, among which "Gretna Green" (1873) and "Piccolino" (1876) won real favor; in the latter part of his life he undertook the composition of an opera, "Frédégonde," but here once more he lacked stamina and failed to carry it though during his lifetime; it was Saint-Saëns who finished it, and the first performance was given at the Opéra in 1895, three years after Guiraud's death.

In the instrumental field he produced little; but the *Allegro de Concert*, for piano, was and still is widely used as an excellent contest piece; and the *Caprice for Violin and Orchestra*, dedicated to Sarasate, takes its place in the repertoire next to the compositions of Lalo and Saint-Saëns.

Guiraud probably found his best expression in his two Suites for orchestra; the "Carnaval," especially, is a model of the

kind, and its instrumentation is of the finest caliber; clear and brilliant, it is not unlike the style of Bizet, his great friend. And since we refer to the author of "Carmen," it is worth while mentioning that the recitatives which take the place of the original spoken dialogue in that opera, are from the pen of Guiraud. One admires the perfect tact and discretion with which they are interpolated, and Charles Marie Widor, from whom I received the information, referred to them as perfect samples of the kind. All in all, Guiraud proved to be a composer who, while somewhat lacking in inventive genius, yet was always picturesque, full of color, and never fell into facile or commonplace writing; as such, his name commands consideration and respect.

The Modest Master

BUT IT WAS as a teacher that he distinguished himself the most, and especially as the teacher of Claude Debussy. After the Franco-Prussian war of 1870, during which he served and took part in two engagements, Guiraud was chosen to succeed Baptiste as professor of harmony and accompaniment; decorated with the Legion of Honor, in 1878, he was appointed as professor of composition in 1880, replacing Victor Massé. That same year Debussy came to him, fresh from his conflicts with his harmony teacher, Emile Durand, whose stiff and unyielding conservatism had failed to understand this youthful genius. Claude Achille was eighteen years old. His recent contest had been a complete fiasco, and in his realization of twenty-eight measures of given bass there had been at least half a dozen of consecutive fifths and octaves. This was an unforgivable crime for such adjudicators as Ambroise Thomas, kindly

but rigidly theoretical, and Ernest Reyer who, already opposed to anything flaring of modernism, dozed off during most of the contest and awakened only at intervals to mutter a few profane words and vote a zero to all the contestants.

After these troubles Debussy entered Guiraud's class like a ship landing in a sheltered harbor after a stormy voyage. The atmosphere was at once one of understanding and friendliness. To put it in modern language, master and student "clicked" perfectly. Guiraud was broad minded, highly interested in whatever was new, original and progressive. His vision immediately sensed the astonishing natural equipment of the newcomer; besides, had they not in common that love for aesthetic discussion, harmonic combinations, paintings and, last not least, billiards, cigarettes, noctambulism? Sometimes also Claude Achille, who hated to hurry, arrived late at the class; but it did not matter, since Guiraud himself arrived considerably later, always.

The Daring Disciple

DURING HIS FOUR YEARS in the class Claude Achille caused, however, much disturbance. In front of the other students, he exposed ideas which at the time were considered daring and subversive. His theory rested on a basis that was then inadmissible. The most elementary principles of traditional harmony were discarded by him, and he preached rebellion against the old methods: "Consecutive fifths and octaves are forbidden," he said. "Why, and by whom? Parallel movement is condemned, and the sacrosanct contrary movement is beatified. Please, by what right?" Then he would sit at the piano and improvise cascade upon cascade of unorthodox chords: series of fifths and octaves in parallel motion; false relations; sevenths resolved by ascending, or not resolved at all; chords of the ninth, the eleventh and the sixteenth; and even aggregations of all the notes of the diatonic scale!

To all this Guiraud smiled gently, because at the bottom of his heart he felt deeply interested. He truly admired the discoveries. Without discouraging Claude Achille, he strove to keep him from excesses, at least for the time being and as long as he would be subject to examinations and contests.

Meanwhile the "new ideas" were making their way into other classes, where they caused the despair of several less discriminating professors. These innovations even began to haunt the older generation. One night, Reyer, Réty (the secretary of the Conservatory) and Guiraud met at the home of Marmontel on the Rue Blanche. As the conversation turned to discussing young Debussy, Marmontel sat at the piano and played strange successions of chords,

reminiscent of his former piano student's "pranks," as he called them. Guiraud was amused, Réty was horrified, and Reyer, exasperated, swore.

Following his customary method of encouraging but "canalizing," Guiraud steered Debussy for four years toward the final goal, never failing to keep watch with the keenest intelligence and insight; and the finest thing he did for his pupil was his insistence upon a strong technical foundation, from which it would be possible to



ERNEST GUIRAUD

escape later upon the wings of freedom and fantasy. With a nature as strongly individual as Debussy's, this was no easy task. But Guiraud succeeded; and, in 1884, with the cantata "L'Enfant Prodigue," Debussy carried off the *Grand Prix de Rome*. In another article, we recounted the details of that memorable day, during which Debussy's cause was so ardently supported by Gounod. Guiraud was present, too, and he acted as supplementary member of the jury.

In the following years master and former student pursued their friendly relations; and, when Debussy, dissatisfied with the conditions of life at the Villa Medici, gave up the privilege of staying there and came back to Paris, they resumed their former visits which continued until Guiraud's election to the Institute in 1891, one year before his death. Often the two friends met for lunch at a little restaurant in the Faubourg Poissonnière, or in Guiraud's apartment. Amid columns of smoke from the eternal cigarettes, conversations took place which now appear, in the light of docu-

mentation, replete with historic interest. Many of these dialogs were noted, at the very moment, by Maurice Emmanuel, who was often a guest and is now professor of musical history at the Paris Conservatory. We will transcribe here several striking passages:

A Caloric Colloquy

DEBUSSY HAVING PLAYED some of his unusual series of intervals, Guiraud said to him, "What is that?"

"These are incomplete, floating chords," Debussy answered. "Do you see what I am trying to do? I want to drown, to submerge the tonality. In this way I can arrive wherever I want to. Then I can escape through whichever exit I select. Through this one can enlarge the scope of one's harmonic grounds, and also its shadings."

As Debussy proceeded with another succession of chords, Guiraud interrupted with, "So, you find this beautiful?"

Guiraud. "Yes, certainly. Yes, indeed!" Guiraud. "But how can you get away with it? What you are doing sounds quite lovely. I don't deny that; and, in fact, I positively agree with you. But theoretically it is absurd!"

"I don't believe in theory!" Debussy vehemently protested. "There is no such thing as theory. One has to listen, one has to hear, and that is enough. 'Pleasure' is my rule!"

Guiraud. "I agree to that; and I don't object, if the one who indulges happens to be an exceptional and naturally well ordained personality; a personality who can guess and visualize everything intuitively; one that carries knowledge as a natural equipment. But, as to the others, those not so favorably endowed by the grace of God; how will you teach them music?"

Debussy. "Music is a thing one does not learn!"

To this bold statement Guiraud replied, "Nonsense! You are forgetting, my young friend, that you spent ten years of your life studying at the Conservatory."

With this, Guiraud scored his point, and Debussy had to admit that, after all, there may well be a doctrine. "Yes," he concluded, "perhaps what I said was idiotic. It is a difficult question, anyway, and it seems impossible to reconcile all its aspects. But one thing is positively sure: *I feel myself free only because I went through the mill of complete schooling; and, if I can get away from the fugue, it is because I know how to write one.*"

L'Envoi

LET US NOW try to draw practical conclusions. Does not this last statement sound, after many years, as an up to date warning to certain groups of musicians who, now-

adays, believe in the worst excesses because they have neither the patience nor the courage to go through with the slow assimilation of the long recognized principles? Of course, these adepts of the already old fashioned discord (they exist in New York, at Greenwich Village, as they existed ten years ago in Paris, at Montparnasse) will claim, as their first article of musical faith, complete and unrestricted freedom from all the previously accepted standards. In fact, they repudiate them as being obsolete and even harmful. Such false theories are, of course, responsible for a considerable number of horrors, offending to the average common sense and to good taste. Will not these musicians, despite their self-centered and self-satisfied egotism, listen to the sensible advice of Claude Debussy? Certainly they can never accuse him of being a "retrograde"; and yet he would not agree with them as to the significance of the word "pleasure."

And if their wanderings happen to lead them to the sunny South, to the old Creole city of New Orleans where sometimes one can almost believe that the ghosts of yesterday are still alive, perhaps they will hear, from the shadows of an old courtyard, the voice of that delightful gentleman, delicate artist and discriminating critic, Ernest Guiraud, the American-born teacher of Claude Debussy. May they, too, with the passing of this year which marks the centenary of his birth, profit by his sound judgment and remember that without Guiraud and his inspiring help Debussy perhaps would never have reached the supreme heights.



THE NAPOLEON HOUSE

In "Le Vieux Carre" of old New Orleans. This house gets its name from the fact that it was magnificently fitted up by the friends of "The Little Corporal," as a purposed refuge should they be successful in liberating him from imprisonment on St. Helena.

How I Increased My Enrollment

By AUGUSTA WIXTED

TEACHING PIANO was not the paying proposition that I thought it ought to be. I had something to offer and it seemed only reasonable to believe that after I got a start the world would be at my feet; but no such fortune came my way.

I had about twenty pupils for eight months of the year, which may or may not seem an impoverished number, but this was my only source of income and I simply could not make both ends meet. I needed twice that number.

One idea after another failed and I thought of trying to go into something else, but I was not so well equipped in any other line. In desperation I inserted an advertisement in our local newspaper, which read:

"I would like to interview women who are sincere in their desire to earn extra money in spare time. Organization work. No selling."

From that notice I had about twelve calls and soon learned that five of them were from people who really were interested in giving help.

One hour each week was reserved for a teaching "demonstration" to be held in the studio. My "managers," as I called them, invited the parents of young children to attend. The approach to these parents was with the idea of "shopping for a piano teacher." The "demonstration" was merely to find out what I had to offer. If an enrollment resulted the "manager" who had

extended the invitation was given as remuneration the first month's tuition, and, if the enrollment continued through a season of nine months, the tuition of the last month also was given. This was a very liberal commission but my workers had to be given incentive enough to try to get parents of children interested in attending these demonstrations; and it was worth it in the long run, although rather hard the first year. But some pupils remained several years, and after the first year there was nothing more to pay on a pupil who enrolled from this method. And then too the seven months income which I did get from every new pupil was something I might not have received without this help.

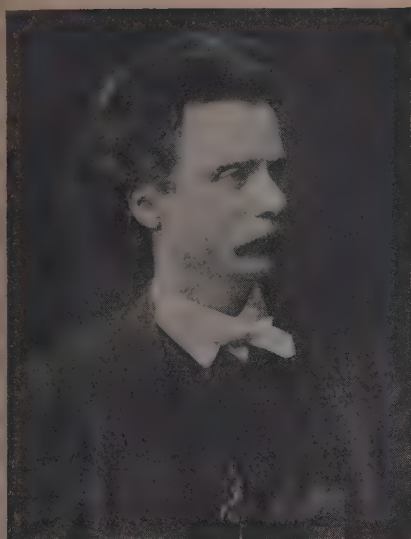
As time went on arrangements were made for a demonstration at the "Mother's

Club" in the neighboring town. It was late in the season and there was no immediate means of knowing what the result would be, but the following season there was an enrollment of twelve pupils from that source, and a full day was spent in teaching there.

My enrollment has more than doubled since then and I no longer have any fear of ever being without pupils. If I find that my class is dwindling I shall conduct "demonstrations" again.

If you believe in yourself and know that you have something to offer you should be willing to prove it to the public and there is no better way of going about it than through these demonstrations.

And so when the world was not at my feet I went out to meet it!



Grieg as a Young Man

My First Success

By the Great Norwegian Master

EDVARD GRIEG

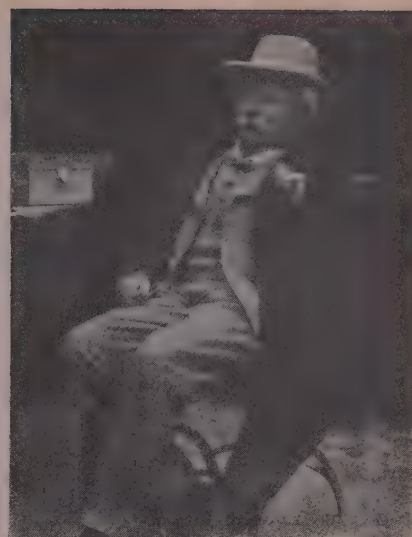
In which he tells the Romantic Story
of His Student Days at Leipzig

As Translated Expressly for THE ETUDE

By S. HARRISON LOVEWELL

PART II

In the former installment Grieg related his earliest struggles. In this concluding part we find him in the midst of his active student days at the Leipzig Conservatory. This article, written less than three years before Grieg's death, was first published in the July, 1905, issue of *Velhagen and Klasing's Monatshefte*.—Editorial Note.



Grieg the Mature Master

FINALLY, I STUDIED with Moritz Hauptmann; and I have always been most grateful to this genial master for all that he taught me. His comments were ever excellent and inspiring. In spite of profound learning, he was far from being scholastic. Rules to him were in themselves of slight worth, but were merely symbols drawn from the peculiar laws of nature.

Let me here make a digression and tell another "episode" that in a weak moment might be called a "success." Before I came to know Hauptmann personally—I was not yet sixteen and still wore blouse and belt—there was a gathering at a private residence which had somewhat the nature of a semi-annual examination, and I played a composition of my own. I had finished playing and was about to leave the piano when I was surprised to see an elderly gentleman rise from his seat at the faculty table and approach me. Placing a hand gently on my shoulder, he smiled and said, "Good morning, my lad. From now on we must be good friends." That was Hauptmann. I loved him from that moment. During the last years of his life, despite illness, he held classes in his own home and at St. Thomas' School in a building that had been the dwelling house of Johann Sebastian Bach. It was soon my privilege to know him more intimately. I recall that on one occasion I found him seated on a lounge, wearing a dressing gown and skull cap, with his glasses held close to a study-book the leaves of which were already abundantly spotted with golden-brown drops of liquid from off his snuff-marked nose. In his hand was a large silk handkerchief to catch the falling drops, but in that he was not always successful. Although he wiped the drops off of the study-book, there remained many clear evidences just the same.

We Cannot Serve Two Masters

WHEN I WAS ATTENDING the Conservatory—and it may still be the custom—all the students were expected to divide their instruction periods between two teachers, a practice, as I view it, that was very reprehensible because it forced a student into studying contradictory methods. I recall how Plaidsy, with his mechanical method, lorded it all over Moscheles and was guilty of the most outrageous aspersions. It was not pleasant to hear Plaidsy talk that way, and I feel that he accomplished the opposite of what he intended. Evidently he little understood the psychology of young students, as is often the case with people who are weak in their perceptive faculties.

In the harmony classes the system was greatly to our detriment, because, having two instructors, the work assigned was more than we could possibly do, and this was especially true when our advancement called for the writing of complicated fugues

on two or more subjects. I am sure that the other students resorted to the scheme I adopted and handed in the same composition to the two teachers and so avoided doing the tasks that were assigned. However that may be, shortly I scored another "success," and this was the way of it: A fugue I had written on the name Gade failed of approval from Richter but was greatly admired by Hauptmann, who, after reading the composition quite minutely, exclaimed enthusiastically, "That must surely sound very fine—let's hear it!" After the playing, he smiled graciously and remarked, "That was very beautiful—very musical indeed."

Daring the Classic Forms

DURING THE LAST of my student days at the Leipzig Conservatory, I received instruction from Carl Reinecke, who had but recently begun activities as the Director of the Gewandhaus Concerts. As a teacher at the Conservatory he had succeeded Julius Reitz, a Dresden musician. Now to show how Reinecke conducted matters in the classroom, I will give a personal experience. When my name was presented as a candidate for instruction under him, I emphasized the fact that I knew absolutely nothing about musical form and the technic of string instruments. At the first lesson he assigned me the task of writing a string quartet. To me such an undertaking seemed perfectly insane. The old bogie-man in me insisted that I could not do it. Then I recalled what my nurse used to say when I was troubled by an inferiority complex. I would protest to her, "I can't do it!"

and she would counter my statement with, "Drop the can (kanne) and take hold with two hands." This play on words always inspired me with new courage. And it had the same effect this time. What was lacking in Reinecke's instruction I sought and found in Beethoven and Mozart. I studied the quartets of these two masters most assiduously. My task was completed. The parts were copied, and shortly the music was performed by an ensemble of students.

The Director then ordered that the quartet must be played at a *Hauptprüfung*—a public performance of the best compositions written by students—but the eminent violinist, Ferdinand David, who had attended the rehearsals, had a different idea. He took me aside and counselled that under no circumstances should I consent to such a performance, for, as he sagely remarked, "The people will regard it as 'music of the future'." But in that he was absolutely wrong. The quartet was far from being music of the future for it was cast in the familiar type used by Schumann, Gade, and Mendelssohn, and at its best was mediocre. However, I was grateful to David for having discouraged the performance. I sincerely wish that not only this quartet, but also all the other music which belonged to my student days, had been consigned to the flames. Unfortunately, that was not done. It seems that a fellow student raved over the composition and tempted me to let him have it in exchange for a full score of Schumann's "Piano Concerto," a work which at that time had been published only in a pianoforte copy. The student had made his score from the orchestra parts. As I

could not refuse the offer, my quartet is somewhere extant, and, in all likelihood, in some country of South Europe.

An Unfinished Overture

HAVING ACHIEVED a negative success, with my string quartet, Reinecke told me, "Now, get busy and compose an overture." At that time, I had no conception of orchestra instruments and knew not the first thing about orchestration, and he was commanding me to compose an overture. My bogie-man put in another appearance. And again my nurse came to my mind. I put myself to the task with all of youth's fatalism. This time I made a fizzle of it. I became stuck in the middle of the composition and simply could not go further. To me it was incredible that the Conservatory had no beginner's class for the learning of fundamentals, and it is no wonder that I produced nothing that could be mistaken for a success. But it was fortunate that in Leipzig much beautiful music could be heard, and especially orchestra and chamber music; and this became a sort of surrogate for the deficiencies of instruction at the Conservatory, as also to the highest degree it promoted inspiration and musical judgment. The difference between my desire to do and ability to accomplish what was undertaken continually brought me into confusion, a confusion that can be attributed to my residence in Leipzig.

The reader may have difficulty in discovering in what I have related anything that can rightly be designated as success, but my view of the situation is quite different. It will be observed that I am far from regarding all that I received in the way of instruction as being irreproachable. As a consequence I withdrew more and more within myself, because there was always present a longing for something my instructors were failing to give me and for which I felt a great need. I had suffered many disillusionments from the very first. There was no mistaking the fact that a number of my fellow students had outstripped me and were being appointed tasks beyond what I could solve. In particular I recall a certain young Englishman whose iron determination and industry, joined to facility in the use of his understanding, caused him to produce compositions that made me labor under a feeling of impotence.

Among my fellow students were Arthur Sullivan, who became the renowned composer of "The Mikado"; the pianist, Franklin Taylor; the gifted protagonist of Liszt in England, Walter Bache, who was claimed by death much too early; and, finally, Edward Dannreuther, who likewise did much to advance Wagner's cause in England. Dannreuther was a man of remarkable intellectual powers and a pianist



SPRINGTIME ON THE ULSEFJORD AT THOMS, NORWAY
A favorite resort of Grieg was Peer Gynt's "Hall of the Mountain Kings," here, with the Jaegervannat looming in the background.

of the first rank. I have already mentioned John Francis Barnett who lived afterward as a teacher in London. Sullivan immediately made a name for himself as a composer, for he was possessed of an enormous talent. His technic in instrumentation was highly developed, and this had been brought to perfection before he became a student at the Leipzig Conservatory. While a student, he composed music for Shakespeare's "The Tempest," a few measures of which he inscribed in my autograph album in a hand fully as routinized as that of any of the old masters. Although as a rule I did not associate with him, yet it was my joy at least to spend one unforgettable and enthralling hour with him. This was at a general rehearsal of "St. Paul." We sat together and followed the music with a full score of the oratorio lying across our laps. And what a score! It was Mendelssohn's own autographic manuscript. It had been loaned to Sullivan by Conrad Schleinitz, the Director of the Conservatory, who had been Mendelssohn's intimate friend. We turned the pages one after the other in absorbed reverence. At the same time we wondered at the composer's clear, legible notation; so well corresponding to Mendelssohn's conception of the sacred subject.

Baiting the Bear in His Den

IN MENTIONING Schleinitz I am reminded of an incident that contributed not a little to my musical development. At the time I came to Leipzig Schleinitz was well along in years and greatly respected. It soon became evident to me that, in spite of the esteem in which he was held, no one loved him. I have, however, nothing against him on that score. From the first I felt that he detested me and that he even went so far as to snub me; and it also looked as though Plaiddy had given me a bad name. I had been a student some six months when an unusual occurrence completely changed my views, and thereafter Schleinitz was as amiable as possible to me. One evening, fellow students and I by some mischance arrived late at a musicale and were forced to remain outside during the first selection. When that was over we marched into the

hall in a body. At such functions Schleinitz regarded it as his privilege to be arbitrary, and as soon as we were seated he arose and announced that all the students should remain as he had something of importance to say to them.

The speech fell flat because it was absurd to lecture the whole school because a few students had come late. However everyone was on edge. He concluded with the crass



NORWAY'S MOST ANCIENT INSTRUMENT

This is the *Langaleik*, as played for centuries by the peasants of Norway. It is a kind of cross between a guitar (lute) and a zither.

statement that invariably these tardy students were the worst in the Conservatory. Such an arrogant, scathing denunciation was too much for my impetuous disposition. At the most it was nothing more than a negative success on my part. I simply could not sit there and take to heart what he had to say. The next morning, at about nine, I knocked on the door and gained admittance to the Director's room. I told Schleinitz to his face what I thought of his address, and how thoroughly it had dis-

gusted me. I also gave him to understand that I would not be treated longer by him so outrageously. His anger mounted until it knew no bounds. At length he stood up and showed me the door. "Very well, Herr Director, I go; but not before I tell you just what I intended to say!" Suddenly he changed his tactics. To my amazement, he came and tapped me lightly on the shoulder, saying as blithely as a lark, "It is fine in you to maintain your honor in this fashion." I have no more to say about this success. His demeanor after this incident was very different toward me, and I had the feeling that I had forever won his approval. We became excellent friends, and he showed me every possible kindness. I recall that on one winter's night my allowance from home failed to come, and so, for the first and luckily the last time, I pawned my watch. In some inscrutable way Schleinitz heard about this. He sent for me. He impressed on me that I should never again resort to such a course, but, should necessity arise, then I must come directly to him. A success? Yes, a moral success to my credit. That beautiful trait in Schleinitz goes far to disarm the captious critics who continually harped on his moral delinquencies and weaknesses.

An Art Blossoms

I CAN NOW UNDERSTAND why neither the Director nor the Faculty were particularly interested in me, seeing that during the three years spent at the Conservatory I had not produced one thing that showed promise for the future. Should I seem to be castigating the Conservatory and the persons thereto attached more than is just, then first let me hasten to add that my peculiar temperament caused me to stand in my own light. I was a stupid lad when I entered the Conservatory; and I was stupid as well when I left it. I was nothing more than a dreamer of dreams, without the least particle of ability for emulating others. And also I was an awkward, non-communicative, not too tractable Norwegian. Norwegians are usually slow in coming to maturity. At the age of eighteen, as a rule, they have little to show in the way of achievements. However, my greatest dif-

ficulty was the fact that I was not sure of myself, and the atmosphere at Leipzig kept me continually befogged and bewildered. The next year was spent in Denmark. There the scales fell from my eyes, and in a moment I saw a world wondrously full of beauty, a beauty that had been hidden from me while in Germany. I found myself! With remarkable ease I now mastered difficulties that before had been insurmountable. One large work after the other was composed. My imagination and my creative faculties were unloosed, and now I was wholly free. My earlier compositions had been criticized as being stilted and baroque, but now I could compose to a definite design and could steer my course with little effort toward any goal that allured me.

At last I have come to an example of a great and veritable success. It was Easter in 1862. Directly before ending my time at the Conservatory, I was honored by the distinction of an invitation to perform at a Public Rehearsal in the Gewandhaus. I played piano selections of my own composition. God knows that these were the work of a groping student, and I have to blush when I think that they were published as my *Op. 1*. Nevertheless, I made a formidable success with those piano pieces. The "public" consisted of invited guests, friends and relatives of the faculty and students. I received any number of recalls. Under such favorable circumstances it was the easiest thing in the world for a blond stripling from the North to step into good fortune.

And now, let me ask where in all that I have written shall my first success be found? Surely it will be read between the lines that for me and my development there has not been one occurrence that gives the answer to the subject chosen. I cannot point my finger to a single episode and say, "Here it is—here is my first success!" And why? Because it is too abstract. When what I have here presented is considerably discounted, a careful observer will discover the purpose behind the writing. At the start, I hinted that in the end the reader would have to answer the question for himself.

Bringing the Symphony Orchestra to Moving Picture Patrons

"MULTIPLE CHANNEL RECORDING" is the new process employed in bringing the Symphony Orchestra to the movies; and Leopold Stokowski, who has made a very close study of acoustical problems in connection with all forms of recording, is in no small measure responsible for its adoption. Everyone knows how sound is now photographed on the edge of the cinema film and then reproduced by translating light vibrations into sound vibrations, in the projection booth. The thin line of sound record on the film is known as a "sound track."

Dr. Stokowski realized that the beautiful tones of the stringed instruments are only too often blanketed by the strident sounds of brasses; that the brass notes are lost in the louder tones of upper higher voiced instruments. In practice, multiple channel recording consists in the technic of placing separate microphones in each section of the orchestra to catch the music of each type or group of instruments. In ordinary radio work the vibrations of such separate microphones are wired back to a mixing panel where the operator regulates the volume coming from each microphone into what he believes is its appropriate quantity. In present day recording, however, the different tones coming over each microphone are recorded on a sound track. In this particular recording, instead of wiring these vibrations back to a mixing panel and then to a common sound track, the individual sound tracks of the separate

groups of instruments were preserved for future combination, after a very careful study was made of their relative balance. Dr. Stokowski says of this, "We have at last overcome the inherent weaknesses of the various musical instruments. I feel certain that the human ear never has heard

such perfection of balance as this method of recording is giving us. For the first time in history, in this new moving picture, '100 Men and a Girl,' audiences hear the works of famous composers played as the composers dreamed them."

Likewise, when a singer is engaged with

the orchestra she stands at some distance from the orchestra and sings into a microphone making a separate sound track. For instance, in filming "100 Men and a Girl," in order to secure superior recordings, Dr. Stokowski, Mr. Josef Pasternack, the producer, and Mr. Henry Koster, the director, together with the fourteen year old sensational actress-soloist, Deanna Durbin, and her parents, journeyed to Camden, New Jersey, where the "multiple channel recordings" were made at the laboratories of the Radio Corporation of America. The great orchestra of the recording included many of the players in the Philadelphia Symphony Orchestra. The multiple sound tracks were then sent back to Hollywood, where in the laboratories they were laboriously synchronized and blended with other individual sound tracks under the advisement of Dr. Stokowski and experts who are really master painters in sound. The result is the film which has astonished musicians everywhere.

In the picture there is a second orchestra, represented as an orchestra of the unemployed, which, as a matter of fact, is composed of musicians temporarily unengaged, selected by Dr. Stokowski from the Musician's Union of Los Angeles, many of whom had been with American symphony orchestras, Sousa's Band, Prior's Band, the Banda Rossa, and European organizations. "100 Men and a Girl" is Stokowski's second screen appearance.



NEW PROGRESS IN ORCHESTRA RECORDING
Leopold Stokowski and Deanna Durbin in Hollywood's Latest Musical Picture.

The Gospel of Relaxation

By TOBIAS MATTHAY

The World Renowned Teacher of Virtuosos

EDITORIAL NOTE

Whatever is said by that great teacher, Tobias Matthay, carries an authority which is the outcome of unparalleled experience and unequalled achievements.

Matthay's teachings are the great force in piano-technic to-day, as they were a revelation thirty years ago. It would be idle to ignore the fact that these teachings have, at points, been imperfectly understood and inaccurately applied.

Every honest searcher after truth, therefore, will welcome this specially written and timely article on "Relaxation."



TOBIAS MATTHAY

A GOOD DEAL of evidence has lately come to light showing how the term "Relaxation" in connection with piano playing is being quite seriously misunderstood and misinterpreted. It would, therefore, seem desirable in the public interest that a little illumination on this point should be forthcoming. I will try to provide it as concisely as possible.

Relaxation Does Not Lead to Flabbiness

TO BEGIN WITH, Relaxation in playing, certainly and positively and emphatically does not lead to Flabbiness, as some imagine or even assert; it does not imply the omission (neither fully nor partly) of the exertions needed in all playing, but it simply means the omission (so far as possible) of all and any actions which may prevent or impede the free and full use of the needed muscles. The sole purpose of Relaxation is to enable us to exert our fingers and hands to their fullest capacity, so as to achieve the utmost accuracy. Much wrong thinking with regard to Relaxation arises, no doubt, from non-recognition of the fact that the term serves to express three quite distinct things in playing:

Three Aspects of Relaxation

THUS we have:

1. Relaxation of the up-holding muscles of the arm, when its weight is required as a basis for the finger and hand exertions.
2. Relaxation, in the sense of Cessation of all work and weight the moment these have fulfilled their purpose; and
3. Relaxation of the Antagonistic muscles so far as possible, i. e., relaxation of those muscles designed to supply the opposite exertions to the required ones.

This last fact has resulted in a veritable quagmire of foolish teaching. Let us try to be clear on this point. For every exertion we can make in one direction, we can also provide the opposite exertion. If we exert ourselves in both directions at the same time, we become "muscle bound" (or "muscle locked") and we are stiff, and the

intended exertion of the limb is either partly or completely defeated.

Stabilization v. Fixation

ON THE OTHER hand, to enable us effectively to exert our limbs (or portions of them) against any object, we must provide a STABLE BASIS for that action so that the whole power is transmitted to the business-end, and not wasted by movement at the opposite end. Thus, to exert the finger against the key demands a sufficient down-activity of the hand at the knuckle (but not necessarily a movement) so that no power is there wasted; and, likewise, to enable us to exert our hand downwards at the knuckle demands that the requisite arm-conditions take effect at the wrist-joint. This required momentary "stabilization" at the knuckle and wrist joints has led some to the stupid conclusion that the limb itself should purposely be stiffened by applying defeatism muscularly, that is, by the misuse of the aforesaid antagonistic exertion of the same portion of the limb! This is a piece of completely wrong diagnosis of what does happen in good playing; it is most dangerous pianistically and bound to lead to failure. "Fixation" is, therefore, a dangerous word when applied to any

gymnastic pursuit. As to the assertion that stiffening of the limbs is necessary, surely it is the ideal of every gymnast that there must be perfect freedom from all antagonistic exertion so far as possible? Why then should it be different at the Piano?

An Everyday Example

IT EVEN APPLIES in such a coarse pursuit as tree-felling! I remember trying in my younger days to fell a tree in my garden, hacking away at it, and covering the ground with splinters and myself with perspiration in futile efforts, when my gardener, looking on pityingly, took up the axe and with one free swing cut the tree right through; and in explanation remarked: "Why, Sir, don't you use 'ARM-WEIGHT'!" That was a nasty one for the Apostle of Relaxation! But he was quite right, and my tree-felling was bettered for ever afterwards.

Indeed, we must hold the axe firmly and plant our feet well as a basis, but the swing itself must be as FREE as possible, just as in golf or cricket; and at the Piano we must grip the keys well with our fingers and hands (during the moment of key-descent) but we must use them freely, and the necessary arm conditions must

be correctly and very carefully fulfilled.

No doubt there have been some, who, casually coming across the term Relaxation, have jumped to the conclusion that it was comparable to "that blessed word Mesopotamia"—that all one had to do would be to relax everything indiscriminately—and Piano salvation would at once be found! But it is criminal to ascribe the misdeeds of such stupid folk to the teachers of "The Gospel of Relaxation."

It even has been asserted that we cannot relax one portion of a limb while exerting another—that we cannot relax the arm for weight, and so on, and yet exert the finger and the hand against the keys! This is obvious nonsense. In Agility passages we can "poise" the arm (i. e., by exertion of the up-muscles of the arm) and we can nevertheless allow the hand to lie loosely on the keys in-between the sounding of the notes, or we can momentarily exert the hand and fingers (quite violently if need be) during the continuance of such self-supported condition of the arm; or we may use armweight (by relaxation) during tone production; or we can, in addition, exert the forearm downwards in *fortes* to help the fingers, while yet leaving lax the upper arm; and we can apply forearm rotary changes quite independently of all this.

The Three Muscular Components

IT HAS EVEN been asserted that I, myself, teach Relaxation without teaching the necessary exertions! That this is—to put it politely—an inaccuracy is proved by the fact that in my very first work on Technique, "The Act of Touch," pages 147 to 328 are devoted to an exposition of the necessary "actions and inactions"; and on page 198 it is definitely stated that "this relates to the three muscular components of the act of touch:

1. Finger-exertion;
2. Hand-exertion;
3. Arm weight and its co-operatives."

Flabbiness may be fostered by some who profess to "teach Matthay," but who have only cursorily glanced at my texts. It reminds me of my young days, when I was
(Continued on Page 760)

Tobias Augustus Matthay, who was to become one of the most picturesque pioneers in all the annals of piano pedagogy, was born in London, February 19, 1858, of parents not distinctly musical. He began piano lessons at six, entered the Royal Academy of Music in 1871, and distinguished himself by winning in the following year the greatly coveted Sterndale Bennett Scholarship. From his father, a teacher of languages, he inherited a practical and scientific turn of mind, qualities in which have been rooted his analyses of the technical and musical problems of pianoforte playing. He has said, himself, with no uncertainty, that, while floundering amid the unsystematic technic as taught in his youth, it was the hearing of Anton Rubinstein's marvelous technic and depth of interpretative feeling which set him pondering over the ways and means to this superlative art. The publishing, in 1903, of his "The Act of Touch"—the result of ten years of research—created first almost a rebellion and later an equally fervid revolution among the teachers of modern piano technic. Two of the chiefest dictums of his code are: "Music and technic must never be allowed to become dissociated"; and "The pupil must learn to think and to judge for himself." Among the long list of artists whom he has developed, Myra Hess, Irene Scharrer, York Bowen and Gertrude Peppercorn, especially, have become internationally known. Hundreds of teachers, from the world's four quarters, have sought his help.—BIOGRAPHICAL NOTE.

Universality of the Piano

The Indispensable Instrument and its Place
in Art

By EUGENIO DI PIRANI



EUGENIO DI PIRANI

THE PIANO, under skillful hands, may be not only a piano but, in addition, any other instrument you please, and even a whole orchestra. This sounds like a paradox, but it is nevertheless a fact.

Of course the piano is by nature a percussion instrument. The felt covered hammer strikes the metal strings, and the resulting vibration produces a sound that in modern perfected instruments may last several seconds. There is therefore an initial stroke and a following tail of sound.

For all pianistic passages, like scales, arpeggios, and trills, there can be indeed no better adapted instrument. The difficulty begins when a melody, a song, is given to the piano, so that a sustained, *legato* tone is required. Here the expert pianist should try, through a gentle pressure, to eliminate, as it were, the fatal moment of the percussion and create an ideally pure sound, where the incipient attack has almost disappeared. A by no means easy task.

This requirement is especially called for in ensemble music, when a melodic theme is given alternately to the instruments and to the piano. The violin, the violoncello, the flute, the clarinet, or any other string or wind instrument with sustained tone, is enabled to render a melody with all due shadings, swelling, or decreasing, just as needed for an emotional interpretation. The piano, however, has not at its disposal a length of tone like the above mentioned instruments. It has not, and still it has. Let me explain.

Abundance of Resources

WHEN HIS TURN COMES to take hold of the melody, the accomplished pianist will play it with an expression, with an intensity of feeling equal to his partners. He will utilize the sweetness and clearness of tone which is proper to the piano, and the considerable duration of sound, especially in the fine modern instruments. Almost, he will exclude through pressure the hammer-like concussion of the first stroke; he will lengthen the tone through use of the pedal and thus will obtain a rendition in no way inferior to that of his partners.

If the theme treated is of a more rhythmic nature, as in a *scherzo*, *march*, *minuet*, or other dance, the piano is at a decided advantage, as rhythmic figures will come out much more clean cut than in the more vague and indistinct attack of the string and wind instruments.

Then also in solo playing the pianist is continuously reminded of the universality of his instrument. A composition seldom appeals only to digital dexterity. The majority of the classic composers thought often orchestrally, even if they wrote for the piano. Beethoven, Schumann and Brahms very often treat the piano as an orchestra; and it is not difficult to discover what instrument they had in mind. They have in the piano an almost limitless scale at their disposal. They may have thought at times of a passionate, enamored violoncello; or of a distant hunting horn; or of a warlike trumpet; or of an ethereal harp; or of a birdlike, warbling flute; or even, occasionally, of an entire symphonic body.

May be they intended first to write for orchestra and then they choose the abridged way of the piano, not losing from the mind, however, the original conception.

Recognizing Riches

ONE OF THE MOST remarkable piano compositions by Schumann, his "Etudes Symphoniques," ends, in its last movement, with a triumphal march, manifestly conceived for orchestra. His other important work, the great *Fantasie in C*, brings, in its second movement, a pompous march which reminds one more of a grand orchestra than of a simple piano. An unusual stretch of the fingers is here needed for its broad chords, which can be mastered only through a skillful *arpeggiato*. The grandiose effect resulting is more suggestive of an orchestra than of a keyboard. Through the clever use of the pedal, and through an impressive, energetic touch, the pianist obtains here the very limit of sonority.

Listening to those powerful sound waves, one asks himself if that is the same instrument which can suggest, with its delicate, graceful play, the gentle flowing of the brooklet, the whirling of the spinning wheel (Mendelssohn's *Spinning Song*), the peaceful, placid moon light (Beethoven's "Moonlight Sonata")? One must then admit that the piano is the most proteiform of instruments, as it can transform itself, as if by magic, from a diminutive elf into a gigantic, overwhelming mammoth. The greater number of Beethoven's sonatas are also more symphonic than strictly pianistic.

Liszt did not hesitate to transcribe for the piano the great organ fugues by Bach. Why? Because he recognized the unlimited possibilities of the piano, even in rendering the magnificent effects of sonority and the variety of registers of "The Pope of Instruments."

Which recalls a little anecdote. A well known New York organist, after listening

to the piano rendition of Bach's *Prelude and Fugue in A minor* (which he used to perform on the organ in the original form), as transcribed by Liszt, could not resist exclaiming, "By Jingo, just like an organ!"

Liszt availed himself of the piano, not only as a competent expounder of organ music; but he made the piano also a medium for all of Beethoven's symphonies, for Wagner's brilliant "*Tannhäuser*" Overture, and for many other famous orchestral creations; thus showing his unlimited faith in the versatility of the instrument.

Melody on the Throne

ANOTHER ARGUMENT for the versatility of the pianoforte is that, except in polyphonic compositions where all the parts are of equal import, one will find, especially in more modern works like those of Beethoven, Chopin and Liszt, a part which is devoted chiefly to the melody (generally given to the right hand) and another part consecrated to the accompaniment. Now it is evident that prominence must be given to the melody, through a singing touch, while the accompaniment is to be kept modestly in the background. The same is the case when a singer or an instrumentalist is accompanied by the piano. In our case, however, the pianist represents both performers, the singer and accompanist. A diversity of treatment is therefore needed. It would be a great mistake to project into undue prominence some chords or arpeggios, whose object is only to form a harmonious base, a pedestal as it were, for the statue above.

Accordingly, it will be the task of the pianist to make it appear as if two different individuals perform together, bringing the one into prominence and leaving the other in the shadow.

The Colorful Interpretation

TRY, INDEED, if you happen to accompany

a *prima donna*, to emphasize too much the accompaniment, and see how she likes it! The accompanist most in demand is the one who plays with the utmost discretion, the one who does not in the least outshine or even overcloud the *diva*. She will forgive a few wrong notes; but never the accompanist who divides attention.

In our case, the hand that carries the melody must be in the foreground. Let it shine in strong relief and leave the accompaniment in the shade.

But, furthermore, the pianist should endeavor to obtain a great variety of tone colors. Nothing can be more tedious than a dull, pale rendition of a composition, though technically faultless, but automatic, machinelike, and without soul. If the pianist strives only after perfection of mechanism, how can the listener respond with warmth and enthusiasm? One cannot communicate something he does not possess. One should try to infuse into the interpretation something more than correctness of technic. Beethoven called such merely virtuosos as Hummel and Kalkbrenner, "gymnasts"; and he used to say that the increasing mechanism would in the end destroy all truth of expression.

Pianism and Poetry

TAKE, FOR INSTANCE, a piece like Liszt's *Gondoliera*. The correct rendition of trills, arpeggios and cadenzas is surely not the ultimate aim of this graceful, dainty composition. The pianist should try to conjure before the listener a picture of enchanting Venice, a reverie of a gondola floating over the lagoon, under the dim moonbeams, of the gondolier singing the charming Venetian canzone, *La biondina in gondolella*, which is treated in Liszt's composition. The song tells about the lovely blonde that the lad has taken with him in his gondola, who by the rocking of the boat falls asleep, while her veil, wafted by the gentle breeze, discloses her beautiful form. Meanwhile, far away, the bells of San Marco strike the eleventh hour. A picture of dreamland which only a genius can conceive and only a tone poet can portray.

Even a strictly virtuosic piece, like the Paganini-Liszt *La Campanella*, requires more than a mere striking the right notes in the dangerous leaps. One should not forget, besides, the scintillating effects of the tinkling bells.

The "Military March" by Schubert-Tausig also offers opportunities for the display of glittering colors. The pianist should reproduce the gradual approaching



A GALA CONCERT IN VENICE

(Continued on Page 760)

Repetition in Musical Composition

Its Important Function in the Tonal Art

By DR. PERCY GOETSCHUIS

PERHAPS THE MOST fundamental and persistent of all the actions of creation is that of repetition. We witness it in the beating of our heart; from cradle to grave the heart maintains its steady, unrestrained, practically regular pulse, an endless series of uniform reiterations. We witness it also in the ticking of the clock, in the beating of a drum, the surging waves at the seashore, the echoes from the mountainside; *everywhere* in nature. There is not a motion in all created life that is not directly or indirectly dictated by the vital, all-embracing Law of Reiteration, or Repetition. Even the pageant of days is a succession of repetitions—sunrise, noon and sunset, in endless reiteration.

But there is another and scarcely less significant factor which operates hand in hand with this principle of repetition, and that is variation, modification, alteration of detail, in a sequence of unceasing recalls. For nature abhors monotony; and, while the basic law operates with unrelenting pulse, the exterior traits are no less constantly altered. The regularity of repetition supplies the guaranty of unity, stability, dependability; while the superficial changes provide for variety—"variety in unity." Thus, while our days correspond to each other in their physical aspects, there are never, nor ever will be, two days quite alike. The leaves of a tree are all repetitions of the same characteristic pattern; and still no two leaves on the same bush or tree are exact duplicates of each other.

Of this contrasting phase, and the interaction of the two phases, we shall speak at length later on. Our first concern is the underlying principle of repetition as a basic factor of all creation, in itself.

An Essential of Music

NOW, SINCE THIS primordial law permeates all the life of the universe, it is clear that it cannot be divorced from music but must operate therein, as in all things. It not only calls music into being, but it also vitalizes and animates it through and through. Its presence is immediately recognized in the divisions of our beats and measures, which constitute a series of regular repetitions on a sufficiently small scale to serve as standards of measurement. These parallel the ticking and striking of our clock, without which there would be no timepiece, as index of the time of day.

But this initial, preliminary series of repetitions is so familiar to us that we take it for granted, and we need give no further attention to it. What I have in mind is the operation of the same principle on a broader scale, in its application to the reiteration of melodic motives, phrases, and even entire large structural sections. It must prove interesting, illuminating and stimulating, to the student of composition, to observe how the great masters have conceived and appropriated the workings of this law of creation, in their music.

Let us first indicate the various phases of repetition as they may be formulated. Some of these distinctions I have felt impelled to add to the traditional ones, coining the words necessary to a clear, scientific conformation of the application of repetition to the structural conditions and exigencies of our Art-Science:

1. Simple Repetition (exact, literal);

- 2a. Modified (varied) Repetitions;
- 2b. The same, as *ostinato* parts (as in the *chaconne* and *passacaglia*);
3. Restatement (more radical changes);
4. Recurrence (later reappearances);
5. Sequence (restatement on other steps);
6. Imitation (in another voice);
7. In the opposite direction (contrary motion).

These we may examine and demonstrate separately, in succession.

Simple Repetition

EXACT REPETITIONS, note for note (possibly shifted to a higher or lower octave), are somewhat rare, since they afford no renewed interest and accomplish only increased length. They are, however, decidedly common in short sentences or single measures, far more so than in longer sections. Still, owing to their simplicity, they are frequent, almost obligatory, in minuets and other similar dance forms of a popular cast, where they are prescribed by the familiar repeat signs. See the third movements of Beethoven's 1st, 2nd and 3rd sonatas; also the first three of Mendelssohn's "Songs Without Words." Specimens without repeat marks (that is, written out) may be seen in our Ex. 1, 6 and 7.

Modified Repetition

FOR STRUCTURAL REASONS, it is more customary and important to modify, or variate, the repetition; especially when applied to complete phrases, or longer sentences. These alterations may be very slight, or they may be quite elaborate; but in any case they must be unessential in character; that is, they may never affect or alter any vital (essential) feature of the first version—as, for instance, the beginning, or very particularly, the end of the sentence; for an actual modification of the cadence would overstep the strictly defined limit of mere "variation," and, as we shall see, would constitute a restatement.

The following example illustrates a few of the almost innumerable methods of "varying" a repetition. A is from Mendelssohn's 9th *Song Without Words*; B, from Chopin's *Nocturne*, Op 55, No. 1:

Ex. 1

A Adagio

Repetition, modified

B Andante

Repetition, modified

In the repetition of the sentence at A, note the manner in which the first two

measures are altered; it is nevertheless merely repetition, because all essential features are retained—namely, the beginning, the final note of the first member (F-sharp), and, above all, the ending. At B, the melodic embellishment of the original notes simply serves to adorn the repetition. See, further, Mendelssohn's "Songs Without Words," No. 27 (measures 5 to 20).

The whole more or less elaborate system of variations, so common and familiar in many types of instrumental music, typifies nothing more than this phase of modified repetition. It is extremely instructive to examine some of the shorter specimens of the variation form, for example, those of Beethoven; Mendelssohn, *Variations Series*, Op. 54; and, particularly, the *chaconnes* of Händel.

The "Ostinato" Variations

IN THESE, one of the parts (most commonly the bass) repeats itself "obstinately," while the upper parts ring changes in the harmony and rhythm. It is simply a somewhat different and distinctive product of modified repetition, no essential factors being changed. An especially lovely and interesting example is the *Berceuse*, Op. 57, of Chopin. The left hand accompaniment (more properly, the basis of the entire piece) runs thus:

Ex. 2

Andante

and it is repeated, with one slight change, no less than fifty-three times, attended by the graceful manipulation of the upper parts, portioned off in four-measure phrases, of more or less consistent melodic contents.

Another example is the final movement of the "Fourth Symphony" of Brahms (a *chaconne*), founded upon this eight-measure melody,

Ex. 3

Allegro

which is repeated thirty times, without change of key, but shifted about from one voice to another, and, during one of the sections, expanded to notes of double length. Also—see the *Finale* of Brahms' *Variations on a Theme of Haydn*.

And then there is that most illustrious example in musical literature, the monumental *Passacaglia for Organ* of Bach, on this bass theme:

Ex. 4

Allegro

which is repeated over twenty times (with but one or two exceptions) in the bass, with no other than various changes in rhythm and embellishment. It will richly repay the student to examine these specimens carefully.

Restatement

THIS OVERSTEPS the adopted technical limits of actual repetition, inasmuch as certain

essential alterations take place. So that while it is to all intents and purposes a reiteration, it leads on into more pronounced changes and therefore contributes far more significantly to the progressive development of the design. An instance of this is seen in the *Twenty-eighth Song Without Words* of Mendelssohn:

Ex. 5

Allegro

The distinction upon which we must insist, for structural reasons, between Repetition and Restatement, is of the utmost importance, for the reason given above. Ex. 5 illustrates Restatement, and not Repetition, because of the distinct difference in the endings of the two otherwise similar phrases. The first one ends on the dominant (semicadence) and is therefore a "question"; the second one, however, ends on the tonic (perfect cadence) and furnishes the answer to the question. The first phrase is the antecedent; and the following one, despite the nearly exact agreement of its contents, is the balancing consequent. See, also, the chief (initial) sentences in the "Songs Without Words," Nos. 35, 38, 44, 45, 47, 12, 19, 25, 29, 34, 40; also Nos. 2, 7 and 1—and almost any other ones; not overlooking the fact that this refers to the first important phrase and not to the frequent brief *Introduction* with which many of the songs begin.

I am not wholly satisfied, myself, with this term, Restatement, but never have been able to find a better one. Every repetition is, grammatically, a restatement, but not every restatement is a genuine repetition; and, after all, any word will serve our purpose, if its application is understood. Besides, the word is distinctly appropriate in the larger forms, which, of course, have their origin in the smaller ones. If you wish to test this, look up the first symphony of Brahms. In its last movement, measures 1 to 16 present the Chief Theme; measures 17 to 32 are a repetition of the theme, with important modifications; then measures 33 to 45, and further, are a restatement (as I would call it) of this theme, with radical and far-reaching changes and additions.

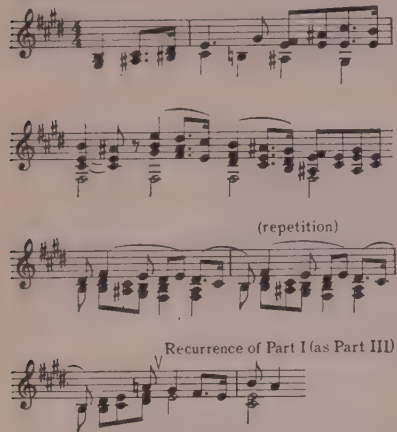
Recurrence

WE ARE INCLINED to speak carelessly of the recurrence of an event as a repetition; and that is probably grammatically correct enough, and convenient. But, for what (in my opinion, at least) are highly important structural reasons, the composer must draw the line sharply between these two conditions—Repetition and Recurrence.

A repetition, as applied in musical structure, is a reiteration that follows immediately. A recurrence, on the other hand, is a re-presentation which appears later, after

some entirely definite phrase or section has intervened. Let me illustrate this, as briefly as possible, by referring you to our Ex. 1. A. After the eight measures there given (as First Part of the piece), these distinctive measures follow, as Second Part,

Ex.6. Part II



and so on, exactly as in Ex. 1.

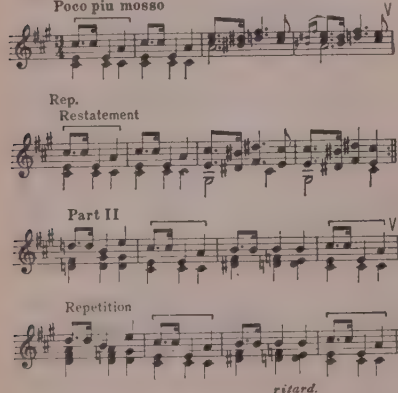
What here follows is *not* a repetition of the First Part, but a *recurrence* of it, because it does not follow immediately—not until the distinct, complete Second Part has gone between. Examine this *Ninth Song Without Words* in its complete form.

It may be permissible, and is surely conventional, to speak of an event as being repeated a week later, but it is doubtless more accurate to say that the event "re-*cur*s" the next week; and from our point of view this latter definition must be insisted upon. So, in the above example, we have after the terminated First Part a new and definite Second Part, distinct in contents and complete in itself; and this is followed by a restatement, a *recurrence*, of the First Part. It is in form A.B.A.; not A.A.B. (Note the one measure of repetition in this Second Part.)

Recurrences, like repetitions, may be, and usually are, varied; sometimes quite elaborately, with changes and additions. See the twenty-second of the "Songs Without Words," in which the recurrence of Part I (measures 18 to 25) is almost literal; and the twenty-eighth, where considerable modification and extensions appear (as Part III, measures 21 to 34).

A singularly lovely instance of reiterations, in which repetition and recurrence rub elbows, occurs, on a small scale, in the *Mazurka*, Op. 68, No. 2, of Chopin:

Ex.7 Poco piu mosso



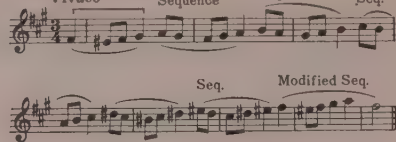
Its striking feature, and a most charming one, is the persistent echoes of the melodic figure of the first measure. They are so close together that one might well call them all repetitions; but observe that the last four of them occur in the later Second Part, where, furthermore, the figure is shifted from the first measure to the (lighter) second one. There are several exact repetitions here, recognizable as such—measures 1 and 2, 3 and 4; also, the whole First Part has repeat marks, which emphasizes still further the level impression; also, the Second Part is a repeated

phrase. To be exact, measures 5 and 6 are not a recurrence of measures 1 and 2, but a repetition, inside of the same Part; whereas measures 10, 12 are a recurrence of our figure, in a later Part.

Sequence

THE RESTATEMENT of a figure upon other steps (higher or lower) is called a sequence. This is of course not a genuine repetition; it penetrates much deeper into the structural design and is therefore vastly more effective. The sequence may be applied to a sentence of any length, but it is most frequently limited to a motive of one or two measures. For example, from the *Mazurka*, Op. 30, No. 2, of Chopin:

Ex.8 Vivace



The sequences succeed each other, each time a third higher. The final one is slightly altered. See also Ex. 6, measures 2 and 3 (count only *full measures*); also Ex. 4, nearly throughout. Also Mendelssohn, *Song Without Words*, No. 10, measures 19 to 23, and many others.

The sequence, like the repetition, may be exact, or it may be modified.

The following impressive sentence, from Beethoven's "Violin Concerto, Op. 61," presents various phases of the principle of reiteration.

Ex.9 Larghetto



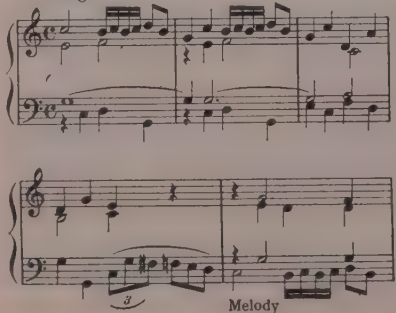
Measure 2 is a literal repetition of the first one; measures 3 and 4 are the contrasting motive which rounds out the four-measure phrase; measure 6 is a sequence of measure 5, one step lower; measures 7 and 8 are the final members of the sentence (Period-form), succeeded by its *varied* repetition.

The whole period is then repeated, with ornate additions in the violin part; and still another complete repetition follows this, with more elaborate embellishment in the violin part; after which still another complete repetition is added, in the orchestra alone.

Imitation

THE RESTATEMENT of a figure or phrase may appear in some other voice. This is known as Imitation, and it is a very essential ingredient of the fugue and other polyphonic compositions. But it also occurs in homophonic sentences, as here—from the "Third Sonata" of Beethoven,

Ex.10 Allegro



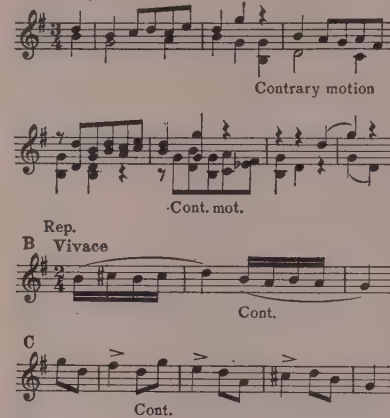
The upper melody of the first four measures is repeated (that is, imitated) in the lowermost bass voice, slightly changed at the end, but with the same cadence. See also the final chorus in Handel's "Messiah"—the theme, unique in literature of the fugue, is stated in bass and tenor (*Blessing and honour, glory and power be unto Him*), and then imitated an octave higher, in the soprano. Note the eight insistent repetitions of the tone D.

Imitations may appear with the same notes, or upon other steps (as in all fugues). See the first few measures of any fugue in Bach's "Well-tempered Clavichord."

Contrary Motion

A MELODIC MOTIVE is sometimes repeated (more properly, restated) in the opposite direction—upside down. Of this cunning device Brahms was a strong proponent, as the following specimens, all from his "Quintet, Op. 111," reveal:

Ex.11 Allegretto



At A, measures 3 and 4 restate measures 1 and 2 in the opposite direction; and again in the next measures. B and C, although limited to a small figure, illustrate the same process. The works of Brahms teem with this device, which is, to be sure, an important tradition of the classic fugues of Bach and others.

When, How, and Why to Repeat

THESE QUESTIONS concern, most nearly, the composer; but they also offer a profitable and stimulating object of inquiry to every serious student of music. There can be no hard and fast rules; the suggestions I submit here are of a general nature only.

It is usually better to repeat smaller motives, than to strain the dimensions of a piece by simply restating a long section,

probably adding nothing to the structural momentum. See the "Songs Without Words," number eight, in which, at the very beginning, the half-measure figure is stated literally four times, and immediately afterward again four times, as sequence. This is extremely effective, as it serves to erect a homogeneous, solid front to the design. The single tone reiteration is nowhere more strikingly exemplified than in the famous fifty-nine E's at the end of the *Introduction* in Beethoven's "Seventh Symphony."

If a phrase is somewhat complex, it will aid the hearer to a fuller apprehension, to repeat it, perhaps literally. If it is simple in character, its possible repetition may require more or less variation.

A sentence of genuine beauty will be more worthy of repetition than a commonplace one.

With the sequence it is quite a different story; sequences project and build out the design, and are always good; though they are best limited in number to two, three, perhaps four, at a time.

As to the number of repetitions as a whole sentence, it is customary to have only one; but compare our Ex. 9, which is repeated three times (four statements in all) in its full length.

Modern composers are inclined to repudiate repetition and sequence as being childish mechanical devices which serve no higher purpose (as they claim) than filling out the page, and besides, invite monotony. True, perhaps; but there are two kinds of sameness—one that is restful, and one that may prove strongly dramatic. The composer must discriminate, and not haughtily discard.

The greatest advocate of repetition is Beethoven; and he surely knew how best to fulfil the requirements of effective design. Glance through the first movement of his "Sixth Symphony (the Pastorale)" and note the persistency with which he emphasizes his purpose by means of repetition (confined to brief figures). It must be folly to ignore the dictates of a natural law so universal as that of repetition; there is no course of action in all creation that is not grounded in the law of reiteration. The Supreme Creator will never be moved by the feeble efforts of presumptuous mortals, who "imagine vain things" in their pursuit of innovation and originality.

Still, I have been induced, in any teaching, to coin the ragged but significant slogan—"third time different." By which is meant that *one* repetition usually suffices, and should be followed by a different motive. Classic literature bristles with proofs that the intuition of our greatest composers was infallible in this respect. See Ex. 10, in which the third measure is "different." Also Ex. 9; Ex. 7.

Let us urge you to make the operation of repetition a careful study, in all the pieces you are playing; and, on the hand of the hints I have here given you, try to determine the nature, treatment, and effect of the repetitions you recognize, defining the distinctions according to the table given near the beginning of this article.

Foster Would Have "High Hatted" His Minstrel Songs

IN "STEPHEN FOSTER—Youth's Golden Dream," by Raymond Walters, the author gives this insight into the attitude of our greatest American troubadour towards his artistic creations:

"Stephen wrote a letter from Cincinnati in May 1849 to the New York publisher, William W. Millet, which reveals how casually he took the matter of composing these Ethiopian melodies. He explained that, before he delivered *Low'siana Belle*, *Old Uncle Ned*, and *Oh! Susanna* to Mr. Peters for publication, he gave the manuscript copies 'to several persons' with no 'permission nor restriction in regard to

publishing them, unless contained in a letter to Mr. Roark accompanying the Ms. of *Uncle Ned*—although of this I am doubtful.'

"As to the writing of minstrel music Stephen had mixed feeling. He realized the attitude toward such music in the drawing rooms and concert halls of a city where 'the genteel tradition' was cherished. Indeed, as Stephen himself expressed it, 'I had the intention of omitting my name on my Ethiopian songs, owing to the prejudice against them by some, which might injure my reputation as a writer of another style of music.'"

Pilgrimages with Franz Liszt, in Rome, Budapest and Weimar

1881 to 1884

Reminiscences of His Pupil

PROFESSOR RICHARD BURMEISTER

Translated by NINA Z. CHILSON



Left to right at the top, E. F. Kahnt, publisher and Franz Liszt; in the lower foreground, Richard Burmeister and Arthur Friedheim.

IT WAS ON THE twenty-second of October in the year of 1881 that Franz Liszt celebrated his seventieth birthday in Rome. Shortly before this event I had followed him to "The Eternal City," having already been accepted as his pupil, and had taken up my residence in romantic Tivoli on the slope of the Sabine Mountains. In the gray dawn of that October morning, as I passed through the half ruined gateway to the railway station, one of those golden autumn days never to be forgotten by anybody who has ever been privileged to experience them, broke across the Roman Campagna. In Rome I went to the Hotel Aliberti near the Piazza di Spagna, where Liszt, with his granddaughter Daniela von Bülow as companion, lived during the winter months. When I arrived his apartment was already filled with friends come to offer congratulations; the master was alert and vivacious. Again, in the evening, I met him at the palace of Caffarelli, at that time Ambassador to Germany, where an intimate group of distinguished members of Roman society had gathered in celebration of his birthday. The host was the Baron von Keudell, who possessed, in addition to musical talent, hands still larger than Liszt's wizardly ones, and to whom it afforded great amusement to invent piano passages which even a Liszt could not span. Somewhat later in the evening, a symphony orchestra gave a concert in the Dante Hall, in which only Liszt's compositions were performed. Sgambati played the "Piano Concerto in A major," and the "Dante Symphony" brought the program to a close. It touched one's heart with pity to see that the composer, exhausted from the numerous festivities, had dozed off to sleep during the *Purgatory Movement* of the symphony but at the final chord automatically awakened and with a friendly smile applauded the director.

The Cheerful Abbé

LISZT WAS NEITHER fond of taking long walks nor a great lover of nature. Nevertheless I met him once on a sunny afternoon in the Pincian Gardens, where everybody turned about to look at the striking figure in priestly garments, with his head of long white hair, unmistakably that of an artist. As he proceeded to descend the Spanish stairs to pay a visit to his old friend, the Princess Wittgenstein, I endeavored to detain him—it would be so much more beautiful up here than down below. He merely gazed at me, as if to say, "You don't understand," and without another word took me with him to the house of the Princess in the Via Babuina. The African traveler, Gerhard Rohlfs, once wrote, after visiting her; "She sat in the center of a great salon like a spider in its web." For many years she had been spinning this web about herself, with her literary works and in it she had ensnared even Liszt. At that time his association

with the Princess was still veiled with mystery. Only this much was known, that four years after the plans for their marriage, which should have been consummated in Rome, were broken off, he surprised the world with the news of his entrance into the priesthood. Kurt von Schlözer gives in his "Roman Letters" a delightful portrayal of this metamorphosis of an artist into an Abbé. On the previous evening he had even played with bubbling spirits, Weber's *Invitation to the Dance*. That was in his fifty-fourth year; and, when he had attained the age of seventy years and was in the mood, the wonders of his piano playing still bordered on the miraculous. Once during a lesson he played his great *Norma-Fantasie* with such technical bravura, intensity of expression, and worked up to a climax so titanic that all who were present, lost in their amazement, did not know what to say, and one of them almost resembled the listener comically pictured in Wilhelm Bush's "The Virtuoso." Liszt related, in his later years, how people in the audience would climb upon the platform in order to see for themselves whether or not he had a sixth finger on his right hand.

Shortly before the end of winter Liszt visited his intimate friend, the Cardinal Gustav von Hohenlohe, in his Villa d'Este in Tivoli. In it there was always a suite of five or six connecting rooms at his disposal; all opening upon a high terrace with a singularly beautiful view of the Campagna, looking across to the gleaming cupola of St. Peter's. Once the Cardinal had invited Liszt, other dignitaries of the Church, and myself, to supper; and I was not a little surprised to see how jolly these illustrious gentlemen could be. Fiery Italian wines had inspired them to relate innumerable anecdotes, clever sayings, and to indulge in liveliest gesticulations—a scene that impressed me as a composite of Menzel's "Frederick the Great's Round Table" and Grützner's "Friars."

When Liszt departed from Rome the following spring, in order to continue his customary annual Rome-Budapest-Weimar tour, Daniela von Bülow, then a brunette of twenty years, whose loveliness and charming presence at the side of Liszt attracted attention, begged me to take the best of care of her grandfather on the

journey. Unfortunately I fulfilled this commission very badly. The route of our journey passed through Florence, Venice and Vienna, where Liszt was entertained in princely fashion in the palaces of the old aristocrats. When the train stopped for a while at the border of Austria-Hungary, Liszt suggested that I listen to the Gypsies who, at the end of the station platform, were entertaining the travelers with their varying moods of melancholy and wild abandon. I was so spellbound by the sight of these Gypsies in the fiery red of the setting sun, and the playing of their stirring music, that I forgot everything around me and let the train depart with the old master alone. On the next day the storm broke, just as I expected. My excuse, however, that the music which he had made immortal in his "Hungarian Rhapsodies" was to blame for my negligence, quickly dispelled his anger. With a snort and muttering, the strange black look in his eyes was transformed again into a kindly and indulgent blue-gray.

Budapest

ON ACCOUNT of Liszt's birth in the German-speaking province of Oedenburg, although belonging at that time to Hungary, the Magyars have always claimed him with pride as their countryman, even though he neither spoke nor understood the Hungarian language. Only recently was his origin from pure German parentage and ancestors definitely determined, which, however, did not deter the Hungarian Government from having two hundred thousand two-pengo pieces bearing Liszt's portrait coined this year in honor of the one hundred and twenty-fifth anniversary of his birth.

During the last years of his life Liszt obligated himself to instruct the advanced piano class in the Budapest *Landes-akademie für Musik*, for two months every spring. Gratitude for the numerous honors conferred upon him in Hungary, moved him to make the journey and assume the task. But he did not altogether enjoy it, because the pupils were assigned to him without previous examination by himself. An atmosphere heavily charged with electricity prevailed at these lessons. In order to create a somewhat more cheerful state, on one occasion a high-spirited young Hungarian girl brought a parrot with her.

But the Master revenged himself for this joke and angrily addressed the unfortunate one, who, at a screaming cry of the parrot, had just sat down to the piano, with these words, "Stop! You only gossip anyway about everything that goes on here."

I had better luck than this poor girl. On the occasion of the visit of the Hungarian painter, Munkacsy, who had come from Paris to Budapest to exhibit his painting "Christ before Pilate," Liszt had dedicated the *Sixteenth Hungarian Rhapsody*, composed for four hands, "To the Munkacsy Festivities." When the manuscript was hardly dry he appeared with it in his hand at the lesson and requested that I play it with him at sight. Because of the fact that his writing was not easy to decipher, I begged to be allowed to look through it beforehand, in a corner of the great hall. It must have gone fairly well at its initial performance, because he later made me a present of the manuscript.

An event of the season was the concert given by Anton Rubinstein, who at that time stood at the pinnacle of his fame. Liszt sat in the front row of the Redouten Hall, between Cardinal Haynald and Count Andrassy, and listened attentively to the great virtuoso. When finally the applause of the frenzied audience subsided, Liszt and a number of other enthusiasts visited the artist's room in order to congratulate his colleague. In less than five minutes all of those present crowded about the distinguished figure of Liszt, while the artist who had just given the concert puffed his cigarette, unnoticed in the corner. But that did not prevent him from playing a game of whist with his elderly rival the next day. It ended, however, with a quarrel. Rubinstein could not control himself, threw the cards on the table and left abruptly. Early the next morning he departed from Budapest, but the white-haired Liszt made it a point to be at the railway station to wish him a pleasant journey.

Weimar

IN WEIMAR, where Liszt spent the summer months, he began his day's work by attending mass. Once I accompanied him there—above the chapel, a low ceiling; somewhere, a rickety organ; on the altar, a tiny candle; and Liszt, as penitent, kneeling upon a black velvet cushion. Outside, in the bright sunshine of the Marienstrasse and the parkways laid out by Goethe, he became again a free being and returned happy and joking to the court gardener's house, in which the Grand Duchess Sophie had furnished one floor especially for him.

After breakfast he attended to his correspondence and occupied himself with making new editions of his piano works composed in his youth. In the afternoon he either received visitors or gave instruction. That generation of his pupils included, among others, Eugène d'Albert, Arthur

Richard Burmeister, composer and concert pianist, was born December 7, 1860, in Hamburg, Germany. His studies were finished with Liszt at Weimar, Rome and Budapest; and he accompanied the master on many of his tours. He was a teacher in the Hamburg Conservatory, then for twelve years Director of the Piano Department in Peabody Conservatory of Baltimore, Maryland; in 1898, became Director of the Scharwenka Conservatory in New York City; in 1903-7, taught advanced classes in Dresden Conservatory; and in 1907 became Professor of Piano Playing in the Klindworth-Scharwenka Conservatory in Berlin. He also has made extensive pianistic tours of Europe and America, and has composed prolifically in the large and smaller forms.—Editorial Note.

Friedheim, Alfred Reisenauer, Conrad An-sorge, Bernhard Stavenhagen, Frederic Lamond, and Alexander Siloti. Occasional listeners also were admitted, so that often the reasonably large music room was overcrowded. There was no reception room; the pupils assembled three times a week in the garden; and when the master put his head out of the window, after his afternoon nap, that was the signal to come up. He gave no private instruction, neither did he accept payment from any student for the lessons. No pupil was assigned a particular piece, each one studied whatever he chose. Liszt instructed principally by *playing*; he did not teach a methodical "system" of technic.

The Indulgent Master

HE SELDOM lost his temper. I saw it happen only once, when a Turk, who wanted to demonstrate to him a new touch he had invented, was thrown out. On the other hand, the sarcasm with which he sometimes commented on the achievements of the pupils scintillated with such subtle shades of meaning that many accepted as praise what was intended as withering reproof. When one rather prudish young woman played his transcription of Schubert's passionate *Gretchen at the Spinning Wheel* with great exactness, but without feeling or expression, she hardly grasped his criticism, "No, dear young lady, this piece must not be performed in such virgin-like manner." When, on the other hand, a piano-playing *Valkyrie* thundered out the Wagner-Tausig *Ride of the Valkyries*, she was very proud to hear the master say, "Indeed, if the ladies can now execute such pieces, we men must play the cradle songs." Yet Liszt was not at all sparing with sincere praise, and inspired those of lesser talents by means of encouraging words as well as endless patience.

When Hans von Bülow arrived in Weimar to visit his ex-father-in-law and to receive instruction, there were real scenes of terror, particularly among the women pupils. Some of them fled after a few measures, others hid under the grand piano. Once the patience of the old master was tested beyond the limits of his endurance, when the nervous Bülow fumbled about so badly in one measure of a sonata of Beethoven that, in his confusion, he exclaimed that it seemed to him "As stupid as though a millwheel was turning around inside his head." Liszt begged the performer to let his conception of the sonata be expressed by his *playing* of it. He declined to do so, he "didn't have it in his fingers." Whereupon Liszt retorted that if he could not play it any better, then he should not find fault with it. (It is a pity that no kodak picture exists of the discomfiture of the pupil.)

FIFTY YEARS AGO THIS MONTH

CARLYLE PETERSILEA, among the first of American born musicians to secure a broad European training and then to return to use this in teaching, with the purpose of developing a finer musical art in their native country, gave these thoughts in a discussion of "Piano Playing and General Musical Education":

"A few words in regard to my own personal experience may not be uninteresting to some musical students. My father began my musical training when I was about eight years of age, and it was his habit to sit with me every evening from seven to nine o'clock. This was strictly adhered to for several years until he considered my judgment sufficiently matured to be able to study by myself in an intelligent manner. When a child shows any special musical inclination he ought to have a lesson every

Once there was a garden festival in the neighboring city of Jena, to which Liszt and his pupils made an excursion. While we enjoyed ourselves by eating Bratwurst (a kind of smoked sausage) and drinking mugs of Ziegenhainer beer, the band was playing the *Second Hungarian Rhapsody*—ever after called by the composer the "*Bratwurst*" *Rhapsody*. Several of the Jena University students looked on and made jokes about the master's long hair. That was something we could not stand, and a free-for-all fight ensued, in which the Jena students got the worst of it. Since they did not have their rapiers handy, we, with our well trained fists, had the advantage.

One summer I lived in the Falkenburg in the Belvedere Allee, where, for two rooms, the use of a piano, and breakfast, I paid fifty pfennigs per day. I invited Liszt and several pupils there one beautiful afternoon for coffee. Afterward, we played for each other, among others, d'Albert, who, as a fifteen year old boy had just come to Weimar. This new star had a passion for cherries, so we stuffed his pockets full, even his back pockets, which he sat upon while playing, with disastrous results.

The Genial Host

LISZT KNEW that none of us had any money. Once I had to go to a hospital; this was just a short time after I had made an arrangement for two pianos of his *Galop Chromatique*. Without my knowledge, Liszt wrote to the publisher of the original composition and urged him to print my arrangement, and to send me immediately a substantial sum of money for it.

Another time we gave a banquet with *Erdbeerbowle* (punch made of Mosel wine, Champagne, and wild strawberries) at the Russischen Hof, and invited Liszt, as guest of honor, to preside. The evening was a jolly one, but when the time came to pay, not one of us had any money, therefore the honor guest had to pay the bill.

The association, both artistic and friendly, with his pupils at that time in Weimar seemed to give the master the utmost pleasure. It seemed to be necessary to his happiness to have this atmosphere, created by these precious, carefree youths, about him. Here, he gave himself to that rising generation of musicians, and what he gave was measured with regal generosity.

When, after three years of study, I bade him farewell, I carried with me a mental image of his personality, in which true artistry was united with equally genuine kindness of heart and nobility of soul, in such an extraordinary manner that, yet today, fifty years after his death, this image has lost nothing of its fascinating brilliance.

day, even though the lessons be only of a few minutes duration.

"In those days class instruction was unknown in this country, but now the advantages to be gained by placing together three or four pupils of the same grade of advancement and intelligence, from the first beginner to the more advanced and gifted pupil, are becoming more and more apparent. The system of class teaching has many opponents among persons ignorant of its real advantages and merits.

"It is well known that the great power that leads to indisputable success, is well-directed enthusiasm. It is equally well known that enthusiasm must be awakened and fostered by an intense love for a subject, and by an honest, ambitious determination to excel in it, and to make for one's (Continued on Page 754)

RECORDS AND RADIO

By PETER HUGH REED

THIS YEAR MARKS the ninth season of the American School of the Air, one of the most notable series of programs of the Columbia Broadcasting System. The musical programs which proved so interesting last year, not only to students in schools but also to music lovers in their homes, are arranged this year in the following manner: Music for primary grades is broadcast on Thursdays from 2:30 to 2:45 P. M. (the first program of this series began on October 18); and the music for High Schools is broadcast on alternate Tuesdays from 2:30 to 3:00 P. M. (the first program of this series began on October 26). The later programs are of special interest since they contain some unusual and unfamiliar material. Those in the home, interested in these programs, will do well to send for the School of the Air Manual which gives extensive notes as well as the complete programs for the entire series of the American School of the Air Broadcasts.

The success last year of Maurice Evans, the English actor, in the rôle of Shakespeare's *King Richard II* prompted Columbia to record some scenes from this play by Mr. Evans and his company. Shakespearean drama has never been too effectually recorded, although many of his famous scenes have been issued, spoken by several great actors and actresses. Marlowe and Sothern once recorded, but it cannot be said that any of their recordings did justice to their artistry. These, by Mr. Evans, are the most lifelike and the most convincing discs of their kind that we ever have heard. (Columbia set 303) The scenes included are "The Coast of Wales," "Before Flint Castle," "Deposition Scene," and the "Prison Scene" or "Death of King Richard."

Sibelius has been acclaimed as the first great composer since Beethoven "whose mind thinks naturally in terms of symphonic form." His music is strong, rugged, austere, and dark hued. Its appeal is akin to the rugged stretches of a great untrammelled country. Nature has played a great part in Sibelius' musical inspirations, and his symphonies are subjective expressions of the primeval strength and beauty of his native Finnish country. Perhaps no symphony of Sibelius deserves the caption of "Pastoral," as does his "Sixth," which has been termed his most intimate work in the symphonic form. For those who know and admire his "First" and "Second Symphonies," the recording of his "Sixth" will be an interesting experience. For here will be found the full maturity of that genius which was but budding in the earlier works. The recording of this work, to be found in Victor set M-344, is made by the Finnish Symphony Orchestra under the direction of Georg Schneevoigt, the Sandinavian conductor.

Issued with the Sibelius "Sixth Symphony" is the composer's only published string quartet ("Voces intimae"), a work developed through a natural process of evolution from themes that are brief and highly individual in character. The work is distinguished by what is for Sibelius an unusually moving and lengthy slow movement. In the recording it is consummately played by the Budapest String Quartet.

Beethoven's "Second Symphony" is one of his most interesting works, in more than one way. In it we hear many anticipations of his greater symphonies, and we also find

a feeling of improvisation that is wholly delightful and fresh. The genial mood of this work is one of those paradoxes of the creative mind; for when Beethoven wrote this symphony he was deeply depressed. Yet, who would guess it? Nearly ten years ago, Beecham recorded this work for Columbia. This recording, having been long one of the most cherished items in the recorded symphonic repertoire, it is befitting that the great English conductor should re-record this symphony in a modern and more expressive interpretation. We recommend our readers heartily to this new set (Columbia No. 302).

Mozart is newly represented on discs by several works. His "Quintet in D major," K. 593 (Victor set M-350), played by the Pro Arte Quartet and Alfred Hobday, is a magnificent work, written the year before his death, in which "it seems as if in his maturity all the assurance of the perfect knowledge of his art was joined to a newly found youth." Next there is his piano "Sonata in B-flat," K. 570, a work probably written for a pupil, which, albeit lacking in true inspiration, nevertheless owns charm which Walter Gieseking in his recording (Columbia set X-79) fully realizes. Mozart's "D minor Quartet," K. 421, is one of his most perfect works in this field. It is deeply thoughtful and profoundly emotional. The Perole Quartet, in a new recording (Musicraft, Set No. 4), plays the work with sympathy and understanding, although it cannot be said that their performance realizes the full extent of the music's dynamic nuances.

The grandeur of Gluck is attested in the British Broadcasting Company Orchestra's excellently recorded performance of the composer's *Overture* to his opera "Alceste" (Victor disc 12041); and the charm and grace of Grétry's ballet music is affirmed in the "Ballet Suite" from his opera "Céphale et Procris," played by the Brussels Conservatory Orchestra (Columbia disc 69002D).

Honegger, the French composer of Swiss parentage, who put a locomotive and a football game into music, wrote, in 1925, a musical setting to the biblical play of "Judith," by Morax, which incited considerable controversial comment. A tabloid version of this music (Columbia set X-78) is distinguished by the narrative work of Clare Croiza, and the singing of the Cœcilia Chorus of Antwerp. The music of "Judith" is dynamic and dissonant. It deserves to be heard, because it represents its composer's genius in a more auspicious manner than his more familiar *Pacific 231* and *Rugby*.

A new guitarist, who bids fair to out-rival Segovia, is Julio Oyangueren. On Columbia disc 69003D, he gives us a delightful recital of nineteenth century Spanish guitar music by Prat and Tarrega. A disc worth investigating!

Recommended! The late Polish composer, Karol Szymanowski's study in contrasts for violin and piano, *Notturmo and Tarantella*, played by Menuhin and Gazelle (Victor disc 14383); Bach's "French Suite No. 6," played by Wanda Landowska, harpsichordist (Victor disc 14384); Handel's "Sonata in D major," for violin and piano, played by Szigeti and Magaloff (Columbia discs 17098-99D); and Hindemith's unaccompanied "Violoncello Sonata" played by Feuermann (Columbia disc 69001D).

* * * * *

"A composer's style is his individual manner of expressing the music that is within him: it is, in music, probably as elusive a thing as is style in any other of the arts; and it is probably more difficult to discuss, owing to the very nature of music."—Herbert Bedford.



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



College Football Bands

November's Outdoor Music of the Stadium

By ROBERT J. BARRETT

NO SINGLE PAPER of this scope could presume to present adequately even the most outstanding of all the college football bands.

Among the Big Ten of the central states the University of Illinois, with its combination of concert and two regimental bands, may take the lead; but it is closely followed by the bands of Northwestern, Minnesota, Wisconsin and Iowa, in the matter of spectacular pageantry and complexity of maneuvers. Iowa, through the cooperation of the National Military Department, has developed a fully kilted band of about twenty bagpipers and drummers, a crack rifle team and a special singing unit (with megaphones)—all combined with the band in special field displays.

The college football band, with its eye-appealing pageantry, has become such an important part of interscholastic games that it is deserving of far greater recognition from officialdom.—Editorial Note.

* * * * *

THIS IS THE SEASON of the year when thousands of football fans are enjoying the great autumn game each Saturday, in hundreds of stadiums all over the country. These fans not only see stirring games but also have a colorful show put on for their benefit. The various college bands are responsible for a great deal of this pageantry, and their clever stunts and novelties add much to the enjoyment of the game.

The University of Pennsylvania Band of seventy-two pieces is especially noted for its wonderful appearance; and the uniforms of the drum major and players leave nothing to be desired. The drum major wears navy blue trousers, and his jacket is bright red with gold braid across the chest. His ensemble is made the last word in swank by a white fur shako fully a foot and a half high.

The uniforms of the players are predominately navy blue with red trimming, and the blue trousers are made more noticeable by broad red stripes down the outside seams. These uniforms were purchased in 1928, and at that time approximately twenty thousand dollars were spent on the band.

Another outstanding band in the East is the one hundred piece Harvard Band, which is noted for its distinctive type of musical presentation at the big games. All of the novel special arrangements played come from the facile pen of the band-master, Leroy G. Anderson. Each fall Director Anderson presents symphonic arrangements of popular songs and college airs in medley form, which make a big hit with the football fans as well as the radio audience listening in. A colorful feature of the band is the big bass drum which requires the services of two men to play it and one man to pull it.

We Kidnap a Drum

CORNELL'S BIG RED BAND is a splendid organization of one hundred musicians and in its gridiron appearance puts on some

very intricate maneuvers. In connection with the Cornell band there is an amusing story connected with an incident which occurred at Philadelphia one Thanksgiving Day. It seems that Sergeant Barber of the United States Army, and now detailed at the Cornell R. O. T. C., accompanied the band to Philadelphia. In the morning practice at Franklin Field a snare drum was broken and the sergeant was directed by the officer in charge of the band to "Get another drum and have it here by one o'clock!" Getting a drum in two hours at Philadelphia, on a holiday, is a large order; but Sergeant Barber went on the job in the old army spirit. He was fortunate in picking up to assist him, Mr. Lawrence Gaurnier, now a prominent citizen and sportsman of Ithaca, but formerly a sergeant himself in the American Expeditionary Forces.

Mr. Gaurnier joined in the quest with

the same courage and complete lack of morals as were possessed by Sergeant Barber; and, with the added advantage of wearing no uniform and having no military responsibility. They chartered a taxi and for an hour and a half dashed madly around Philadelphia with no results, in the drum line. They were almost discouraged. Finally their progress was arrested at the side of Broad Street, to let the Gimbel Parade go by. Gimbel's parade contained an American Legion Band. As it brushed by the taxi the former Sergeant Gaurnier had one of those desperate inspirations. He leaped and grabbed a snare drummer (with his drum). He stuffed him in the waiting taxi and leaped back himself. The next second the cab was bounding down a side street with its back seat a whirling mass of sergeants, drum and drummer.

It took nearly twenty minutes down by the docks to convince that American Le-

gion drummer that he was neither going to be killed nor kidnapped and that all he had to do to get a dinner, a free ticket to the game, a five dollar bill, and sundry other rewards, was to lend his drum to the nice, kind sergeants for just a little while. And that is the story of how the Cornell band borrowed the drum which permitted it to present the complete and magnificent front which thrilled the Cornell-Penn rooters at Franklin Field that Thanksgiving Day.

The Holy Cross Band of sixty pieces in distinguished for its marching formations and the baton twirling feats of its drum majors. The band always makes a dramatic entrance before game time by sweeping down the field in the figure formation of a huge cross, playing and retaining this design until the entire gridiron has been traversed. The Crusader drum majors have all been adept at twirling and catching the elusive baton; and the author of this article marched behind a very dexterous drum major who never once missed catching the baton at twenty-seven different gridiron contests. Last fall one of the interesting features of the band's appearances was the striking sight of the drum major and three assistants in the background all twirling their silver batons simultaneously, to the stirring strains of the *Crusaders' March*.

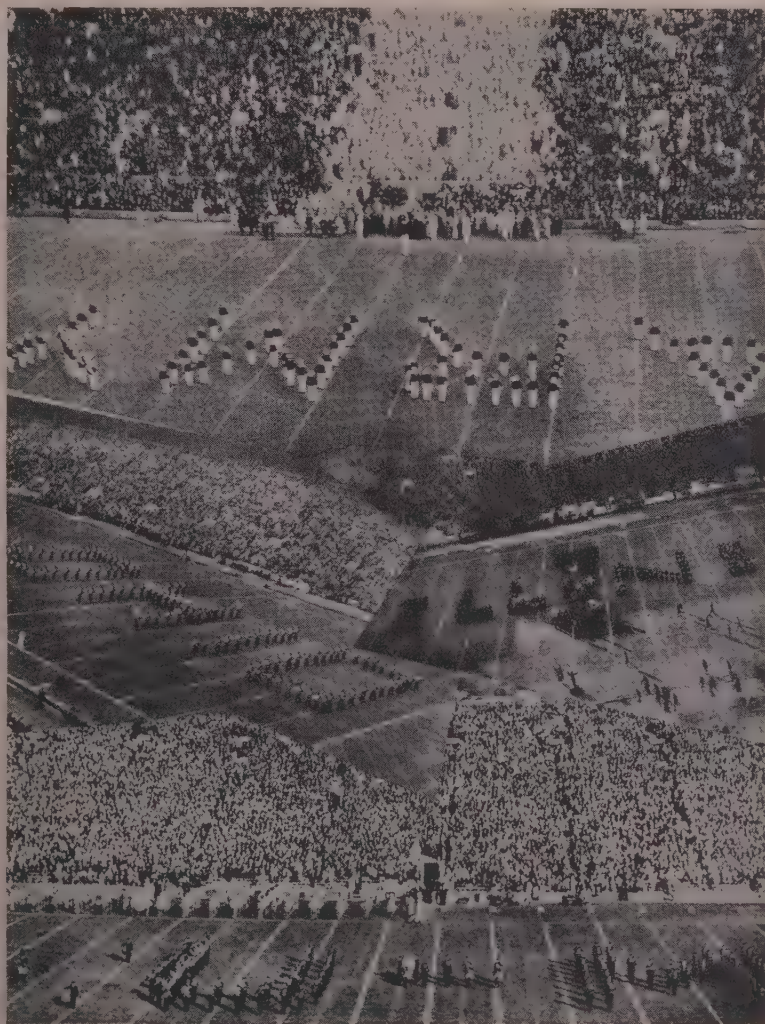
A Baton Virtuoso

NEW YORK UNIVERSITY has a crack band of more than eighty pieces, which creates much color at the big metropolitan gridiron contests. One of the most striking features of the band's appearances is the sight of the clever drum major, Vincent O'Connor, manipulating two batons at the same time. However, what is considered as Drum Major O'Connor's most spectacular stunt, and one which received from Yankee Stadium crowds as big a cheer as a touch down, is his high throw. This is performed while the band is halted; and, after a few preliminary twirling figures, the baton is given a mighty fling till it ascends in a rapid spin to a height of about sixty feet, and when it comes down it is caught with one hand—a glamorous feat.

The Universities of the Middle West, and especially the Big Ten, are distinguished for the musical and marching excellence of their huge football bands; and to these institutions the organization of a good band is just as important as the development of a well-trained and efficient football team.

The University of Michigan Band of one hundred pieces is one of the most famous and it is called the Fighting Hundred, which name points out that the band is a visible evidence of the fighting spirit expressed in the well known Michigan march *The Victors*. It is interesting to relate that the band's first drum major was George Olsen, the celebrated orchestra leader, who was a student at the university in 1913-1914. It was a Michigan drum major who, nearly fifteen years ago, first

(Continued on Page 755)



COLLEGE BANDS EVERYWHERE

A composite photograph showing the bands of Harvard (spelling "Army"); Ohio State; Illinois (three hundred and twenty-four pieces); and the University of Michigan. Over a quarter of a million people attended these games.

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music
appearing in
the Music Section
of this Issue

VALSE PETITE

By HENRY HOLDEN HUSS

The valse is probably the most elastic and fascinating of all dance forms in triple rhythm. Although its origin is lost in obscurity, and both the French and Germans claim it, the height of its development was undoubtedly reached in Vienna. It is an interesting fact, however, that practically all nations have adopted the waltz rhythm in some form or other as a definite part of various national dances. While the *tempo* of most dance forms is pretty well established, the waltz allows a wide variation, ranging from *tempo* appropriate to the slow, dreamy type to the high velocity necessary for the execution of the brilliant concert waltz.

The text indicates that *Valse Petite* is to be played at very moderate *tempo*—but with utmost grace.

Take the first section very quietly, beginning *pianissimo* and never growing beyond *mezzo-forte*.

It is at once apparent upon examination that this composition passes through a series of modulations which give it almost the effect of an improvisation. There are important changes of pace, all, however, clearly marked. The second section is quite Viennese in character. Both rhythm and melody (in thirds) are suggestive of the Austrian lilt so closely associated in the average mind with the waltz.

Pedal exactly as marked, and play with as much expression as possible.

ETUDE JOYEUSE

By FRANCES TERRY

One can always depend upon something decidedly pianistic from the pen of Frances Terry. This *Etude* is no exception, since it lies most comfortably under the fingers and when mastered gives the happy illusion of being much more difficult than it really is.

Etude Joyeuse is a number which can be used most successfully to develop freedom of forearm and wrist action. Because of its general *staccato* effect, the occasional slurs become the more important. Be sure, therefore, to make the most of them, thus affording contrast with the brittle crackling *staccati*.

The piece should be played first at rather slow *tempo* and with exaggerated motions of forearm and wrist. As precision later develops increase the speed, at the same time shortening the exaggerated motions of arm and wrist until the minimum is reached—which should result in maximum speed.

A TWILIGHT MEMORY

By BERTHA R. FRICK

This piece, in the lyric style, should be played with one's best possible singing tone. As indicated in the text the *tempo* is moderate and the treatment as expressive as possible.

Establish a gently swinging six-eight lilt and preserve it throughout. Pedal as indicated, that is, down on the first count and up on the fourth.

Note that the first theme is in the key of G minor while the *trio* section is in the parallel major (G major) key. While the *Trio* part continues to be subdued play it with a bit more brightness than the first section.

Be sure to read the footnote which gives directions for cuts and repeats.

DANCING SILHOUETTE

By WILLIAM BAINES

There is a daintiness about this number

suggestive of the twinkling toes of the ballerina.

After a short *Introduction* of four measures for atmosphere, the dance opens with a triplet figure in sixteenths in the right hand. Play all these triplets with sparkle and a light touch, tossing off the figure as the hand plays the following quarter note. Let the right hand *staccati* be pointed since these indicate various steps in the imaginary dance. Allow a big ritard at measure eleven, recovering speed in the next measure. This same procedure should be followed in measures fifteen and sixteen.

The second section, beginning with measure 22, is taken at quicker *tempo*. The right hand has double notes with which to cope, and will doubtless require separate hand practice. This section is also somewhat more forceful than the first, beginning *mezzo-forte* and working up in places to *forte*. This section is in the subdominant key, A-flat major. Afterwards the first theme is heard again, D.S., and comes to a close at *Fine*.

A DUSKY SERENADE

By IRENE RODGERS

This month brings us another number with the true "Rodger's touch," which invariably means distinction in the works of this composer.

This time, in the form of a Negro serenade, Miss Rodgers gives us a left hand melody which begins in the third measure, after two measures of introduction which suggest the idle strumming of lazy fingers on the strings of a banjo. The syncopation, ever present in darky songs, is in evidence here, in both melody and accompaniment.

The *tempo* of the first section is rather deliberate, but the pace accelerates somewhat in the second section, beginning with measure 19. At this point the melody is taken by the right hand. After the pause at measure 26, the left hand again carries the melody, this time against a broken figure in the right hand which is typical of the usual banjo accompaniment.

Remember this interesting novelty for those forthcoming recital programs.

WATER SPRITES

By FREDERICK STANLEY SMITH

Here is an excellent study for the development of double note playing in the right hand. Thirds, fourths, and sixths follow each other in rapid succession, a procedure requiring independence and strength of finger action. This number should be practiced first at very slow *tempo* with high finger action. Later, as the speed increases, the fingers are kept closer and closer to the keys until finally the minimum of effort is expended.

The second section calls for swift and graceful crossing over of the left hand. This passing back and forth must be accomplished with effortless ease, if the passages are to sound smooth and connected. Again slow practice is imperative until the intervals are well set in the hands. This second section is, of course, played more slowly than the first which opens *vivace* at $\text{♩} = 100$.

The piece is written in G-flat major, usually the most comfortable key for technical figures of this nature.

AT EVENING

By RALPH KINDER

As suggested by the title, this piece is in the form of a nocturne.

The *tempo* is rather slow, *tempo rubato* is indicated in the text. Do not, however, allow the pace to drag, or the *rubato* to become too erratic, or the melody will sound "angular," and refuse to flow along smoothly in deliberate but persistent motion.

The sixths in the left hand accompaniment must be *legato* as marked. This effect is helped somewhat by the pedal but care must be exercised also in the matter of fingering.

The first theme is in D-flat major, while the second appears in F minor; and the *tempo* is somewhat faster throughout the second section.

The composer, Ralph Kinder, is the well known organist who occupies a prominent place in the ranks of America's musicians.

RONDO IN G

By L. VAN BEETHOVEN

This beautiful *Rondo in G* forms the last movement of Beethoven's "Sonata Op. 51, No. 2."

Beethoven literally grew out of Haydn and Mozart, and the influence of both these composers can often be traced in his writings, although Beethoven evolved an unmistakable style of his own.

This movement, for instance, has been called by some critics "sublimated Mozart." And the lacy quality of the trills and figurations is certainly Mozartian in character. Underlying this superficial likeness, however, is a nobility to be found only in Beethoven.

It remained for Beethoven to develop the sonata form to its present perfection. Originally the word sonata had nothing to do with form. Literally it means a "sound piece," and the word was used to distinguish a piece to be played from *cantata*, a piece to be sung.

Using the *rondo* form for the final movement was a favorite device of Beethoven and one which he employed frequently.

This particular *rondo*, like several others, is so complete in itself that it is often played separately as a piano solo. Both De Pachmann and Gabrilowitsch frequently made use of this number in recitals.

THE SKYLARK

By P. I. TSCHAIKOWSKY

Although quite short, this is one of Tschaiowsky's most charming and effective piano numbers. The triplets in the right hand are to be played with sparkle, and they should be phrased into and tossed off on the following note exactly as indicated.

Another vitally important point in this composition is the phrasing. Make a sharp distinction between *staccato* and *legato* and flick all grace notes into the following principle notes, using finger *staccato*.

Dynamics are clearly indicated and should be applied faithfully as marked.

The ending is most effective when played exactly as intended. Note the last two measures are played *senza ritard* (without ritard).

This music is worthy of a place in every pianist's repertoire. Perhaps the real test of its merit is the fact that it will stand almost endless repetition without losing its freshness.

LITTLE FISHERMAN

By LOUISE E. STAIRS

The opening number for first graders in this month's issue of *THE ETUDE* is *Little*

Fisherman, by Louise E. Stairs. A piece in six-eight time is often very welcome to the teacher who finds that this rhythm presents difficulties to many beginners. *Little Fisherman* brings out still another point in counting time as it begins on the sixth beat.

The first theme is in the key of F major and the second theme, beginning with measure 9, is in C major, the dominant key. The *tempo* is moderately fast.

This is a good study in finger *legato*, especially for the right hand. As in most modern first grade pieces, words are included to help the young pupil create proper atmosphere.

SKIPPING ROPE

By HESTER L. DUNN

Here is a number written specially to develop the first, second and third fingers of each hand. The melody is divided between the hands in such manner that each hand plays separately; at no time are they playing together. It could be used effectively as a rote piece.

Care should be used, even at this early stage, to have the pupil strive to pass the melody from one hand to the other without a perceptible break.

The effort involves the use of the ear—a very good thing, as the tendency in many instances seems mistakenly to be that of using the eye rather than the ear.

MISTER WOODPECKER

By SIDNEY FORREST

This little number, about Grade one-and-a-half, is very tuneful, and at the same time it has real pedagogical merit. It develops for instance the two-note phrase, or drop-roll attack, for both hands; and the left hand gets practice in melody playing. Have the pupil try to toss the phrases from one hand to the other, releasing the last note of each two-note phrase very sharply. The words are very helpful and should appeal to the imagination of the young pianist.

A LITTLE GIRL'S WALTZ

By MARY LARNED

Here is a graceful little waltz which consists of a series of two-note slurs, both in the melody and the accompaniment.

Note that while in the accompaniment the last note of the slur is thrown off, the reverse is in effect in the right hand or melody part. Here the last note is the longer of the two (a half note) and is not released until just before attacking the next slur.

In difficulty this composition is about Grade Two.

THE FAIRY SWING

By MYRA ADLER

The *Fairy Swing* opens with the melody in the left hand. The piece is written in waltz tempo, and a gentle though perceptible swing should be established at the very start and maintained throughout.

At measure 9 the right hand picks up the melody. Measures 11 and 12 contain an ascending figure, which, according to the text, represents a "big push from an elf." After a brief pause the melody recurs in the right hand, this time an octave higher. The last two measures are built upon an ascending figure, partly by adjacent degrees and partly arpeggio, divided between

(Continued on Page 754)



THE TEACHERS' ROUND TABLE

Conducted Monthly by

GUY MAIER

NOTED PIANIST AND MUSIC EDUCATOR



Variety in Tone

I have been wanting for some time to say "thank you" for that admonition to keep a light, floating elbow. It has helped me enormously; and how we teachers away from the larger musical centers do appreciate your help in pushing us out of the rut of outmoded methods!

I was much interested in what you had to say in the October issue about going directly from very slow to very fast in technical work. How would you apply that idea to bringing up something like MacDowell's *Witches' Dance* to the proper tempo?

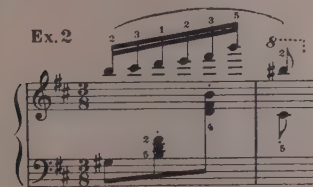
What about "back action" of the fingers? I used to spend hours acquiring balance of action. Now in my own teaching I only stress quick release of the key and preparation for the next tone; but while my pupils seem to acquire plenty of velocity and their playing is not really muddy, it seems to lack sparkle and clarity of tone in passage work. And as to achieving any great variety of tone in melody work I am what the boys call a flop! Can you give me a few suggestions?—R. B. W., Illinois

To apply the "slow-fast" method of practice to MacDowell's *Witches' Dance* is a simple matter. For example, first play the following measure by memory very slowly, each hand separately, with quick, flashing fingers, carefully touching each tone before it is played, stopping after the first note of the next measure; then rest a few seconds with hands in lap:



During the "rest" time, shut your eyes and play the right hand very slowly in your lap, imagining your fingers on the piano keys as you play. Then, with eyes open, play the right hand lightly and as swiftly as possible, on the piano. You must be sure to do this very fast, perfectly the first time, and at a steady speed from the first note to the last. You may wait a hair's breadth before playing the final "b," but afterward bound back again to your lap. Then put your left hand through the same process, and finally, both hands. If you are not able to play it perfectly, go back to the slow-fast practice, stopping on the note which has caused the break.

Now do the same with the next measure, starting of course on the tones last played,



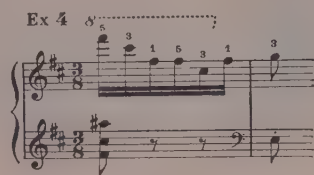
Then put both measures together. Now add the third measure,



SEND SHORT LETTERS ONLY, PLEASE!

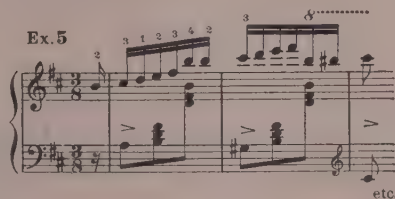
Mr. Maier does not answer personally letters intended for these columns, but only through this Department. We earnestly request that inquiries be made as short, direct, and practical as practicable, so that we may help as many readers as possible. Letters of *More Than One Hundred Words* cannot hereafter be considered. We also suggest that, when possible, our readers investigate previous issues of *THE ETUDE*, for answers solving problems similar to their own; as we cannot give space to needless repetitions. Many have saved the Teachers Round Table Department for years, for reference purposes.

and the fourth also,



After putting these last two smoothly together, try playing the four measures very fast, first with each hand separate and then with the hands together.

The whole piece should be, of course, worked out in this manner. You are quite right to return often to a very slow tempo; and there is nothing better for smoothness and security than to accent various notes of a group as you suggest. Have you ever tried playing these "off" accents with the bass also displaced? This is an excellent device which "kills many birds" with a single shot; thus,



The third paragraph of your letter interests me greatly, since your emphasis on quick key-release and instantaneous preparation is, alas, stressed too little by most teachers. "Back action" is unnecessary and impedes progress. Your pupils' lack of brilliancy is probably caused by a failure to insist that each finger flashes (that is, rises from the key suddenly and plays instantly) in slow practice. Only pianists who have spent years in developing their technic can afford to play brilliant passage work with fingers on the keys. The rest must lift them, but not hold them stiffly in the air when not in use. This last high held, very curved finger habit causes more pianistic ills than almost any other single condition.

As for tonal variety, you are right; even a whole page would not make much of a dent in the problem. But I hope soon to make a start on it in these columns.

Some Beginners' Books for Boys

Please tell me the name of a beginners' book for twelve year old boys? They drive me nearly crazy!—A. C., New York.

Heavens, you sound positively desperate! But, having myself survived countless pianistic battles with boys of this age, I exhort

you to take heart, and to face your adversary with confidence; for, after all, the male is not usually considered the deadlier of the species, is he? Armed with the proper weapons—a keen sense of humor, an ability to "kid" him and yourself, a fresh, buoyant enthusiasm, and imaginative vitality—you will soon put the enemy to rout!

What about beginning with no "regular" book at all? For the first weeks tempt him with rote tunes and chords; teach him abbreviated choruses of popular songs, folk tunes or even phrases of more "sophisticated" music. Reading can be taught by lending him a different first grade book each week, making clear to him that the "sissy" tunes therein are merely for the purpose of getting him to read fluently before you start on something which really is up to his age and maturity. With this combination of rote chords and tunes (for keyboard facility and physical coordination), and of reading exercises, he will soon be able to plow through such books as the Oxford "Older Beginner's Book" or Isadore Freed's "Piano Essentials," the First Book of the "Standard Graded Course," or any other of the adult beginners' volumes. Above all, hold on to that funny bone.

Reviving Old Ambitions

The writer is about forty years of age, and started to play the piano about six years ago. Had some months study at first, which in no way started me toward working up a technic. Many questions that arose were not answered. It was not known whether an adult could ever learn to play.

A few lessons with another teacher and suggestions from friends, together with spasmodic practice, have convinced me that if someone had known how a piano technic is built and had told me of it, I should now be at a point far from where I actually am.

How can I go at this thing in a workmanlike way to try and get to play well? I want a church job as organist and there are physical reasons why I should do this, as I have had tuberculosis and cannot work at any business. I have had many years in a church choir and have also directed choirs and group singing and have studied voice for a long time. If only I could play. Can you suggest a day in and out program?—S. A. R., New York.

Your letter made me boil. What an indictment it is of so much of our music teaching! A moderately good technic (by which I mean pianistic control) can be acquired by anyone at any age, if he is well taught, and if he is willing to give plenty of time and intelligence to its working out. In the past, many teachers themselves had never been adequately taught technically; therefore it was futile to blame them. But this is no longer an excuse. There is now ample opportunity for any aspiring music teacher to learn to speak with authority on this matter of technic. Good pianists, graduates of the finest music

schools in the world, are scattered everywhere, available for lessons. What does it matter, nowadays, even if one has to travel a hundred and fifty miles to get to such a pianist teacher? Isn't it worth giving up two or four days a month, parting with some hard earned ducats and some of that precious vitality, to be able to say, "Now I know how such passages are to be worked out. I can control them myself. I know how to teach these technical principles to others?"

Or, if the journey is too long or this plan is not practical, save the shekels for a whole summer's inspiration at a technic course by some well known pianist teacher.

Since you gave me no hint as to your "grade," I am afraid I cannot prescribe specifically for you. You ought immediately to find a good organ teacher and devote two hours daily to organ practice. This will take care of your organ technic (manual and pedal), sight reading, and organ repertoire. Your long experience with sacred music and choirs ought to help your progress. At least another hour daily should be spent on piano technic, with semiweekly lessons or supervision, which could probably be given by your organ instructor. The hour must be carefully divided into periods for the various branches of technic—hands, finger exercises, scales, arpeggios and etudes. Recent issues of this page of *THE ETUDE* have contained simple, clearly explained finger exercises and scale practice helps which I recommend. Isidor Philipp's "Complete School of Technic" is one of the best, most concentrated guides I know. Then, for the application of each technical problem, you should choose one Czerny etude of your grade; memorize it and practice it every day for weeks at a stretch. You will find good examples of such studies in the Czerny-Liebling Volumes 1, 2 or 3. Any of these books may be secured through the publishers of *THE ETUDE*.

Teaching Scales

With beginners, I teach scales after three months' study; if the pupil is bright, each hand in quarter notes, eighths, and sixteenths. To me, it appears as easy for a pupil to play a scale in four octaves as in two, when the passing of fingers over and under has been mastered. Have I the right idea? Do you approve of a high or low wrist in playing chords and arpeggios?—Sister M. D., New York.

Right, you most certainly are in teaching extended scales so soon! I am very glad you brought up this matter, for there are many timid teachers who still believe that scales must first be taught one octave, then two, three, and so on. Not at all. When the finger pattern of a scale is once learned, it should be played immediately—three, four, or nine octaves. Often, like a certain celebrated, ancient general, I yearn for nine octaves to conquer—at least ten of them—with a patent, sliding seat to help the scintillant scales and arpeggios up and down the keyboard. That would be something!

Smooth arpeggios need a rather high wrist and a "floating," constantly moving elbow tip to carry them along. They cannot be played even passably well if the wrist dips when the thumb goes under.

Chords, depending on the desired effect, may be approached with high, level, or low wrist.



INDIAN DANCERS ON THEIR WAY TO AN ENGAGEMENT

Mystic Dances of the Far East

The Truth About the Magic of the Nautch-Girls

By the Well Known American Composer

LILY STRICKLAND

The author of this article lived in India for nearly a decade; and, with her trained musical ability and natural gifts, she gives here a true picture of the subject about which there has been a long and curious interest.

WHAT IS THE CHARM that has lingered throughout the centuries about the Nautch-girls? Is it because they are woven into the most ancient legends and stories of India's romantic and picturesque past? It must be, for sometimes the Nautch-girl is far from our ideal in appearance; she is overfat, overclothed and overdeliberate in her movements in the dance. Sometimes her face is a mask of make-up, and her lips and teeth are stained to a dark red with constant chewing of the betel-nut; her costumes are showy and tawdry; her jewelry, imitation and gaudy; and, worst of all, her singing voice is twin sister to that of the peacock. But these are the material aspects of the followers of one of the oldest and most traditional dance forms of India.

Having disposed of the bad features of the Nautch-girls, it may be said that there are many young and beautiful dancers in India, who come nearer to our preconceived notions of what a fascinating girl should look like. But we must remember that in India a girl is grown at twelve years, and at fourteen a mature woman; so that our slim and most lovely Nautch-girls are always very young. Their life of youth is as brief as an Indian day, however; and soon their bodies become fat from eating too many sweetmeats and their dances are not sufficiently fast in *tempo* to give them enough exercise to keep their youthful curves. But the Nautch-girl starts as a little child, being dedicated by her parents to Temple service. She is put through a rigorous course of training by the priests;

and, having learned her subject thoroughly, she begins her life as a *Deva Dasi*, or slave of the Gods. Until her death, she is chained and bound in the ritualism and duties of her caste. In large temples she must dance at least once or twice a day, according to the rules of temple service; and at festivals, which sometimes last several days, she must dance hours at a time. As a rule, Indians, if left to themselves, will dance and sing or play hour after hour with apparently no sense of either time or monotony; so our Nautch-girl is used to performing at length in her work as entertainer of either gods or men.

An Ancient Lineage

NAUTCH-GIRLS TRACE their ancestry back to the days of the Apsarases, or celestial dancers, of Indra's Court. According to legend these heavenly maidens danced beautifully for the high gods in the mythical kingdom on Mt. Meru in the far peaks of the Himalayas. We cannot vouch for the authenticity of the present day Nautch-girl's claim of divine ancestry; but we do know that her profession is so ancient that history does not record it, and that is why the arts of music and dancing are attributed to the gods.

About the Temple dancers there hangs an aura of romance, mystery and charm. They are a part of the immemorial past of India and of her traditions and legends; to-day, as yesterday, they follow the same rules of dancing that their predecessors did centuries ago. When you see a Nautch, you are seeing something that is very ancient;

the same dance, but different dancers.

The old classic forms of the Nautch were bound around with stringent rules and regulations; the dancer was forced to follow along the lines she had been taught; her work was not extemporary or original. She, as did her sisters in other ages, simply danced the Nautch as it was laid down so long ago that no one can say when she began to dance in temples.

Although the profession of a Nautch-dancer is looked down upon in India, because of the sometimes immoral life of the women themselves, it is considered no disgrace to dedicate one's daughter to service in the temples. A mother gives her child into the hands of the priests in much the same way as a nun dedicates herself to the veil. It is considered a pious act worthy of reward in the days to come. On the whole, the lives of the dancers do not seem unhappy. I have seen many temple dancers; and they usually appear to be cheerful, full of laughter and good spirits, so that one must suppose that they grow accustomed to their life and seek no other.

A Middle Caste

THE BAZAAR DANCERS and street dancers are of a lower type. They are not connected with a temple or bound by any religious laws. They are free lances, going from door to door with a drum player, soliciting money for their performances. In the bazaars they wander about beating up an audience for their dances and then "pass the hat" for a few annas. Also a better type of Nautch-dancer exists; and, while

they are not in temples, they are highly trained performers, and they make a good living by offering their services on special occasions at the homes of wealthy Indians.

The Nautch-dancers of India are divided into two main classes, the Temple dancers and the free lances; but their work is very much the same in technic and performance. They are one and all exponents of the ancient Nautch, practiced for thousands of years with variations on the same model.

I once saw a little Nautch-girl passing by the gate of our compound in Calcutta and was tempted to call her in and have her to dance; for I was eager to see just what a vagrant, nomadic creature, such as she appeared to be, would do. The girl was hardly more than a child, young and pretty, but, it must be regretfully said, neither shy nor modest. She was accompanied by an older woman who took no part in the show but talked constantly to the girl as though telling her what to do. It was probably her mother who had been a street dancer in her day. Or so it pleased one to fancy.

A man completed the group, and he carried two drums tied in front of him so that he could use both hands in playing for the girl. He was the orchestra. Nautch-girls do not require much by way of instrumental accompaniment; a drum, a flute, or an Indian fiddle is quite enough, and usually a drum is sufficient.

Soon the various servants of our establishment had gathered about me, grinning with huge delight. They were highly in-

(Continued on Page 745)

FASCINATING PIECES FOR THE MUSICAL HOME

VALSE PETITE

HENRY HOLDEN HUSS

The distinguished American composer, Henry Holden Huss, has given the Etude one of his most recent and delightful numbers. This waltz is a peculiar combination of the lilts of Old Vienna and the brilliant refinement of the Paris salon. Grade 4.

Molto moderato e con grazia M.M. ♩ = 120

p *pp* *pp* *pp* *poco ritard.*

a tempo *mf* *p poco rit.* *poco ritard.*

p *pp* *a tempo* *mf* *p 20 poch. rit.* *cresc.*

mf *poco a poco ritard.* *p Fine* *25 a tempo*

mf *pp poch. rit.* *p* *35*

cresc. *40* *f*

p *45* *ritard.* *mp a tempo* *molto ritard*

D.C. al Fine

Grade 4½.

Animato M.M. ♩ = 88

ÉTUDE JOYEUSE

FRANCES TERRY

mf *grazioso e giocoso*

Ped. *

5

10

15 *f* 1 1 2

20 *dim.* *p* *a tempo*

25 *mf* *dimin.* *poco rall.* *p*

30 *cresc.*

35 *mf* *f* *poco rall.*

Ped. *

DANCING SILHOUETTE

Daintily M.M. ♩ = 80

WILLIAM BAINES

mf poco rit. a tempo p

molto rit. a tempo simile

15 molto rit. a tempo 20 p Fine

Quicker

mf f 25 mf rit. a tempo 30

Risoluto

35 rit. D.S.

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A DUSKY SERENADE

Old Uncle Ezra, under the blue gum tree, with his sonorous bass voice, takes his banjo in hand and sings to the folks on the plantation. We would advise the player to practice the left hand carefully until it can be given with all the expression of a vocal solo. Grade 3.

Andante, ben sostenuto M.M. ♩ = 138

IRENE RODGERS

cantabile p mp

poco cresc. rit. più mosso 20 poco cresc.

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rit. *p* *a tempo* *mp* 30

mf 25 *poco cresc.* 35 *cresc. più* *dim.* *rall.*

WATER SPRITES

FREDERICK STANLEY SMITH

"The art of letting the fingers flow over the keys is based upon slow playing and distinct finger action at the start", was the doctrine of the great Tausig. Try it with this fine black key study, which is in no sense very difficult. Play at first as though the sixteenths in the right hand were quarter notes, then increase the tempo until the fingers fairly flow over the keys. Grade 5.

Vivace M.M. ♩ = 100

Last time to Coda ⊕

mf *leggiero* 5

poco a poco cresc. *ff* 10

dim. *Meno mosso M.M. ♩ = 88* *l.h.* 15

l.h. 20 *D.C.*

CODA *ff* *mp* *al fine* 5

AT EVENING

The composer is one of America's greatest organists. Therefore in playing this piano piece watch the fingering in the left hand closely as it is designed to make the accompaniment as legato and organ-like as possible. The melody is one of Mr. Kinder's best. Grade 4.

RALPH KINDER

Slowly and softly M.M. ♩ = 108 (*tempo rubato*)

The musical score for "At Evening" by Ralph Kinder is a piano piece in 6/4 time, written in B-flat major. The tempo is marked "Slowly and softly" with a metronome marking of 108 (M.M. ♩ = 108) and the instruction "tempo rubato". The score is divided into several systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The piece begins with a "rit." (ritardando) marking, followed by "a tempo". The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and dynamic markings. The piece is marked with "rit." (ritardando) at several points, including measures 15, 20, 25, 30, and 35. The tempo is marked "Tempo I" at measure 25. The piece concludes with a "calando" (diminuendo) marking and a "pp rit. ppp" (pianissimo, ritardando, pianissimissimo) marking. The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and dynamic markings. The piece is marked with "rit." (ritardando) at several points, including measures 15, 20, 25, 30, and 35. The tempo is marked "Tempo I" at measure 25. The piece concludes with a "calando" (diminuendo) marking and a "pp rit. ppp" (pianissimo, ritardando, pianissimissimo) marking.

MASTER WORKS

RONDO IN G

FINAL MOVEMENT

The late Ossip Gabrilowitsch made a special feature in his recitals of this incomparably beautiful piece of musical lace, which some critics have called "sublimated Mozart." No student should expect beautiful results from this until it has been played and played so that its performance becomes technically automatic in order that the player may thereafter give all attention to phrasing, tone, and expression. Grade 7.

L. VAN BEETHOVEN, Op. 51, No. 2

Andante cantabile grazioso M.M. ♩ = 96

The musical score is written for piano and consists of 28 measures. It is in G major (one sharp) and 2/4 time. The tempo is marked 'Andante cantabile grazioso' with a metronome marking of ♩ = 96. The score includes various musical notations such as trills (tr.), triplets (3), and dynamic markings including *p dolce*, *cresc.*, *p*, and *pp*. The score is divided into sections marked with letters: 'a)' at measure 1, 'b)' at measure 10, 'c)' at measure 15, and 'd)' at measure 25. The piece concludes with a final cadence at measure 28.

This page contains a piano etude in G major, consisting of seven systems of musical notation. Each system typically includes a treble and a bass staff, with some systems having a grand staff (treble, bass, and a middle staff). The notation includes various musical elements such as notes, rests, and dynamic markings. The piece is marked with a tempo of 'Allegretto' and a key signature of one sharp (F#). The dynamics range from *p* (piano) to *sf* (sforzando). The piece is divided into measures, with measure numbers 30, 35, 40, 45, 50, 55, and 60 indicated. The etude features complex fingerings, including triplets and sixteenth-note runs. The final system ends with a *cresc.* marking.

30 35 40 45 50 55 60

p *cresc.* *f* *mf* *sf* *pp* *cresc.*

Adagio

a tempo

34 34 23 1323 1 4

or 13

f *p* *pp* *p*

65

cresc.

cresc. 70

poco marc.

f

f *cresc.* 75

ff *decresc.* *mp f* *decresc.*

ritenuto un pochettino *a tempo*

80 85

cresc. *dim.* *f* 90 *decresc.*

p *pp* *cresc.* *f* *ff*

THE SKYLARK

Do you see a little lark high in the sky over a golden field of grain dotted with blood-red poppies and sapphire-blue cornflowers? This fascinating child's piece by the great Russian Master is practical for the adult if he can remember that the song of the lark comes out of a very tiny throat. Then each phrase must be played with corresponding delicacy.

P. TSCHAÏKOWSKY, Op. 39, No. 22

Grade 3

Moderato M.M. ♩ = 54. ♩ = 76

[illegible]

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

DEEP IN THE HEART OF ME

RUTH GUTHRIE HARDING

JOHN BARNES WELLS

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in B-flat major, 4/4 time, marked 'Moderato'. The piano part features a steady eighth-note accompaniment. The vocal melody enters with the lyrics 'Deep in the heart of me, Noth - - ing but you.' The tempo changes to 'a tempo' for the second line. The piano accompaniment becomes more active with sixteenth-note patterns. The third line of music includes the lyrics 'See through the art of me, Deep in the heart of me,' with a 'cresc.' (crescendo) marking. The fourth line continues with 'Find the best part of me Change - less and true.' marked with a forte 'f' dynamic. The final line repeats the first line of the song, 'Deep in the heart of me, Noth - ing but you.', with a 'rit.' (ritardando) marking and ending with a 'pp' (pianissimo) dynamic. The piano part concludes with a final chord.

mp

Deep in the heart of me, Noth - - ing but you.

a tempo

mf

See through the art of me, Deep in the heart of me,

cresc.

f

Find the best part of me Change - less and true.

mf

rit.

Deep in the heart of me, Noth - ing but you.

mp

rit.

p

pp

KEEP CLOSE TO GOD!

Fervently

1. *p* Keep close to God! Thus ev - er - more un - fold - ing — Life's high - est
Keep close to God! Thus ev - er - more re - veal - ing — The new earth

pur - pose from the great un - known; Whose sted - fast for - ces all un - seen are mold - ing — A no - ble
prom - ised in the long a - go, When all who will may do the Mas - ter's heal - ing, — And man will

to Coda *rit.* *a tempo* *p*
im - age, whence all sin has flown. Keep close to God! Thus ev - er - more re - veal - ing — Thy per - fect
learn his broth - er man to

rit. *a tempo* *p cresc.*
self; from mor - tal sense be free, And feel the joy now o'er their sen - ses steal - ing, Be - stow'd on

rit. *a tempo*
all who from the temp - ter flee.

tenderly *pp*

Keep close to God! O mor - tals who are dream - ing, Lay not up

sf *mp*

treas - ures on the earth, for lo! — A flood of light comes o'er the dark - ness stream - ing, Lead - ing the

cresc. - *f* *dim.*

way to heav'n's e - ter - nal glow.

espress. *p.*

D. S.

molto dim. *rit.*

know.

l. h.

CODA

pp *Red.*

DOTTY'S WALTZ

OLIVE TRIECE CECIL

Tempo di Valse

VIOLIN

PIANO

The musical score is written for Violin and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into six systems, each with a Violin staff and a Piano staff. The Piano part is marked with 'l.h.' (left hand) and 'f' (forte). The Violin part is marked with 'mf' (mezzo-forte) and 'f' (forte). The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is indicated as 'Tempo di Valse'. The score concludes with a 'Fine' marking and a 'D.S.' (Da Segno) instruction.

Violin part markings: *mf*, *rit.*, *a tempo*, *accel.*, *rit.*, *Fine*, *f a tempo*, *D.S.*

Piano part markings: *l.h.*, *f*, *rit.*, *a tempo*, *accel.*, *rit.*, *Fine*, *f a tempo*, *D.S.*

WE PRAISE THEE

(LAUDAMUS TE)

W. D. ARMSTRONG

Poco lento e maestoso

Manuals

Gt. Full without Reeds

Pedal

1

2

poco rall.

a tempo

Sw. Cornopean

f

cantando

mf Sw. or Ch. 8' - 4'

Gt. Full without Reeds

Full Organ with Reeds

poco rall.

CADETS ON PARADE

Words (Trio) by
Annie Andros Hawley

SECONDO

HERBERT W. LOWE

Tempo di Marcia

The musical score is written for piano and voice. It begins with a piano introduction in 6/8 time, marked 'Tempo di Marcia'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *f*, *ff*, *ffz*, and *mf*. The vocal part enters in the second system with a melody in the right hand and a supporting bass line in the left hand, also marked *mf*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part includes a section marked '1' and '2' in the third system, and a section marked '1' and '2' in the fourth system. The vocal part includes a section marked '1' and '2' in the fifth system. The score concludes with a 'TRIO' section in the sixth system, marked with a double bar line and a 'Trio' symbol. The piano part in the Trio section is marked *mf* and *f* (like a trumpet). The vocal part in the Trio section is marked *f* (like a trumpet).

CADETS ON PARADE

Words (Trio) by
Annie Andros Hawley

Tempo di Marcia

PRIMO

HERBERT W. LOWE

8

f *ff* *ffz* *mf*

f *sfz* *mf*

sfz *mf*

ff *f*

f *sfz*

TRIO † March up the street to the mu - sic, —

Swing in - to line as bu - gles blow, —

mf *mf*

† Words by Annie Andros Hawley

NOVEMBER 1937

SECONDO

martellato

f (like a trumpet) *cresc.* *f*

cresc. *f* *ff* *sfz* Fine

Fife and Drum

f *D.S. Trio*

DANCING SHADOWS

Allegretto

SECONDO

CECIL GRANT

p *f* *rit.* *a tempo* *p*

Stand 'neath the flag at at - ten - tion; **PRIMO** Heads up, and eyes a - glow.

March up the street to the cam - pus, — Go thro' the tac - tics un - dis - may'd, — Thou-sands will

cheer — When you ap - pear, Ca - dets on — Pa - rade! —

Fife and Drum

f *ff* *sfz* *Fine*

cresc. *cresc.*

D.S. Trio

DANCING SHADOWS

PRIMO

CECIL GRANT

Allegretto 8

p *f* *rit.* *p a tempo*

This sign:  indicates a rest during the entire measure.

PROGRESSIVE MUSIC FOR ORCHESTRA

DRESS PARADE MARCH

F. R. WEBB
Arr. by John N. Klover

Violin

Piano

Bass

The musical score is arranged for Violin, Piano, and Bass. It begins with a key signature of one sharp (F#) and a time signature of 6/8. The Violin part starts with a forte (ff) dynamic and includes a piano (p) section. The Piano part provides harmonic support with chords and single notes. The Bass part enters later, also with a forte (ff) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with repeat signs and first/second endings.

VIOLIN OBBLIGATO

DRESS PARADE MARCH

F. R. WEBB

Violin Obligato musical score for Dress Parade March. The score is in 6/8 time and consists of three staves. The first staff begins with a forte (*f*) dynamic and includes a first ending. The second staff includes a piano (*p*) dynamic and a first ending. The third staff begins with a fortissimo (*ff*) dynamic and includes a first ending. The key signature has one sharp (F#).

1st CLARINET in Bb

DRESS PARADE MARCH

F. R. WEBB

1st Clarinet in Bb musical score for Dress Parade March. The score is in 6/8 time and consists of three staves. The first staff begins with a fortissimo (*ff*) dynamic and includes a piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic and a first ending. The third staff begins with a fortissimo (*ff*) dynamic and includes a first ending. The key signature has one sharp (F#).

TENOR SAXOPHONE

DRESS PARADE MARCH

F. R. WEBB

Tenor Saxophone musical score for Dress Parade March. The score is in 6/8 time and consists of three staves. The first staff begins with a fortissimo (*ff*) dynamic and includes a piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic and a first ending. The third staff begins with a fortissimo (*ff*) dynamic and includes a first ending. The key signature has one sharp (F#).

CORNET in Bb

DRESS PARADE MARCH

F. R. WEBB

Cornet in Bb musical score for Dress Parade March. The score is in 6/8 time and consists of three staves. The first staff begins with a fortissimo (*ff*) dynamic and includes a piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic and a first ending. The third staff begins with a fortissimo (*ff*) dynamic and includes a first ending. The key signature has one sharp (F#).

CELLO or TROMBONE

DRESS PARADE MARCH

F. R. WEBB

Cello or Trombone musical score for Dress Parade March. The score is in 6/8 time and consists of three staves. The first staff begins with a fortissimo (*ff*) dynamic and includes a piano (*p*) dynamic. The second staff includes a piano (*p*) dynamic and a first ending. The third staff begins with a fortissimo (*ff*) dynamic and includes a first ending. The key signature has one sharp (F#).

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 1.

Moderately fast M.M. ♩ = 72

LITTLE FISHERMAN

LOUISE E. STAIRS

mf If I had a pole and a can of bait, I'd fish in the brook for speck-led trout; I'd wade up and down in my high top-boots, And have some-thing new to talk a-bout. *f* I'd tell you how man-y fish I caught, And how man-y fell from my hook; I'd tell you just how I caught each one, And how man-y fish worms it took. *D.C.*

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This piece is written for the first, second, and third fingers of each hand. Grade 1.

SKIPPING ROPE

HESTER LORENA DUNN

Allegro M.M. ♩ = 132

mf 1. With our new ropes we'll go skip ping, Hop-ing that we won't be trip ping. We are so hap-py when skip ping, Hop-ing that we won't be trip ping. It will be fun to be out doors at play, Skip-ping our ropes on a warm sum-mer day. With all our play-mates and new ropes so gay, We will go skip-ping on ev-'ry nice day. 2. When in the air the rope's hiss-ing, We must skip fast or be miss-ing; Some may skip high, oth-ers skip low, Some may skip fast, oth-ers skip slow. *ritard.* *D.C.*

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MISTER WOODPECKER

Grade 1½. Allegretto M. M. ♩. = 76

SIDNEY FORREST

mp Tap - tap - a-tap, tap - tap - a-tap, There's some-one up in the old oak tree; Tap - tap - a-tap, tap - tap - a-tap, He's just as hap-py as he can be. His coat is black, his shirt is white, His head is red in the bright sunlight; I'm sure you've guessed it long a-go, It's Mis-ter Woodpeck-er there, you know. Tap - tap - a-tap, tap - tap - a-tap, He works all day with his shin-y beak; Tap - tap - a-tap, tap - tap - a-tap, He looks for lit-tle fat grubs to eat.

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A LITTLE GIRL'S WALTZ

Grade 2. **Moderato** M. M. ♩ = 120

MARY LARNED

The image displays a musical score for a piece titled "Moderate in A-flat major" by Franz Liszt. The score is presented in three systems, each consisting of a right-hand (treble) staff and a left-hand (bass) staff. The key signature is A-flat major (three flats) and the time signature is 3/4.

- First System:** The right-hand part begins with a *mf* (mezzo-forte) dynamic. The left-hand part features a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated above the right-hand notes.
- Second System:** The right-hand part concludes with a *Fine* marking. The left-hand part includes a *f* (forte) dynamic marking. A section of the left-hand part is marked with a repeat sign and a *p* (piano) dynamic, with a measure number of 15.
- Third System:** The right-hand part begins with a *mp* (mezzo-piano) dynamic. The left-hand part includes a *rit.* (ritardando) marking and a *D.C.* (Da Capo) instruction. A measure number of 20 is indicated in the left-hand part.

The score is characterized by its flowing eighth-note accompaniment in the left hand and the melodic lines in the right hand, typical of Liszt's style.

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THE FAIRY SWING

Tempo di Valse M.M. ♩ = 96
Grade 2. Swinging gently back and forth.

MYRA ADLER

pp *marcato* *mf* *f* *p cresc.* *l.h.* *f* *p* *cresc.* *rit.*

Big push from an elf.

Elf does a "run under."

a tempo *p* *rit.* *cresc.* *f*

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THE BARN DANCE

Grade 2. Not too fast M.M. ♩ = 120

MARGERY McHALE

mf *f* *p r.h.* *f* *p rall.* *r.h. ff* *f a tempo* *f senza rit.* *ff*

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Mystic Dances of the Far East

(Continued from Page 720)

interested in the "tamasha," or show, and so was I. At the signal to begin the drummer started a rhythmic and steady beat on his two instruments, which were the tabla-pair sacred to Nautch-dancers.

As the tempo gained momentum, the girl extended one hand in which was held a tiny pair of brass cymbals. Clicking these like a castanet, she began her movements in time to the drum. On the thumb of one hand was a large mirror-ring which caught and reflected the light as the little dancer wove her graceful measures. Her costume was cheap but picturesque. She wore a small pink bodice with short sleeves edged with silver tinsel, and her long heavily pleated skirt of purple was finished off with bands of the same material. About her head was a short and transparent sari of pale green, tricked out in spangles. The effect was very attractive, even if the dress was of cotton instead of the richly embroidered silks, satins and velvets that richer dancers wear. The girl was decked in strings of cheap beads, in rings, bracelets, earrings and anklets. The anklets may have been silver; anyway they tinkled as she danced and added their tiny voices to the clash of the brass cymbals and the thump of the drums. It was all rhythm; no melody or harmony save that of the dancer's steps and the drummer's perfect beat.

When all was finished and the little dancer had dropped to the ground, with her skirts spread about her in the traditional manner of Nautches, one realized that she had done just about what every Nautch-girl did, though perhaps with less finish and technic.

A Private Performance

SEVERAL YEARS AGO, when the immortal Pavlova, with her troupe of delightful dancers, was in India giving a series of performances at Madan's Theater, she took me as guest to a private Nautch given her by the manager of the theater.

This was a special occasion. The Nautch-dancers had been engaged *en masse*, and there were about thirty of them, to entertain the greatest of dancers, the beloved Madame Pavlova. Whether that fact had filled the poor Nautch-dancers with stage fright or not, I do not know; but the performance evidently had not been well rehearsed, as every dancer seemed to be a law unto herself. The Nautch-girl is not accustomed to ensemble dancing and knows nothing about it; but, anyway, they did their best. There was an orchestra of drums, flutes and stringed instruments. The stage was bare save for some artificial palms on either side and a crudely painted back drop of fantastic temples and trees. How much better the little dancer did on the green grass of our compound! But Madame Pavlova, though amused, as we all were, was intensely interested and kindly. The next time she came to India, and that was in 1928, she and her company did a most beautiful and artistic number based on the legend of Krishna and Radha. And by the side of her work the Nautch-girls of India were crude indeed.

Miss St. Denis, another great dancer and interpreter of Eastern dance forms, was in Calcutta; and she too probably got some ideas from the real Nautch-girls that she saw perform for her benefit; but, with her intelligence and finished art, she created a Nautch that was perfectly charming and far beyond anything the authentic Nautch-girl could do.

No amount of sophistication and intellect in the West however, could produce a real Nautch as it is done in India. It may be much better, but it is not the actual thing. Our interest in the Nautch-girl, as she is,

is heightened because we see her in her native habitat, on her old familiar soil, doing her dance as she has been taught by tradition. It may lack artistry, finish or intelligence, and it often does, but it is fascinating because it is real. And no occidental drummer can play the *tabla-pair* as the Indian can. He is unique. His performance on his drums adds much to the charm and interest of the Nautch, as he is a master of rhythm. He is carried away by his music, lost in the spell that he helps to create. The Nautch-dancer and the drummer appear *en rapport*; they seem to understand each other perfectly. Both know exactly each step in the development of the dance, and from start to finish they work together harmoniously.

The Charm of Grace in Movement

AS A RULE, the Nautch-girl seems to dance from the waist up. She does not move about swiftly, as does a ballet dancer. Her charm is in the movement of her hands and arms and even fingers; every part of her body expresses the poetry of motion, as she sways and bends, moving her feet slowly the while. At some point in every Nautch the dancer does a whirl that spreads her full skirt straight out around her, and at the finish of every Nautch the dancer sinks to the floor with bent head in a beautiful expression of cadence. There are a few very distinct movements to the Nautch that keep it from being a stationary dance, but on the whole the work is deliberate, dignified and serious. Every tiny movement is studied and an interpretation of the Nautch form, from the lifting of a finger to the end of the dance.

In spite of the rigid rules of the classic Nautch, the dance can be, and has been, adapted to use in the West, with the result that we have an occasional opportunity of seeing a charming "Nautch" based on the Hindu dance, yet developed on different lines. Much material for dancing may be found in the East, and beautiful and artistic numbers may be built up from the old dance forms.

But the Nautch-dance of India is what it is without apologies. It has existed for many centuries as an outstanding part of the pageantry, romance and beauty of the ever fascinating land. No matter if the Nautch-girls are fat, tawdry, or clumsy, or if they have raucous voices, we have found something of charm and interest in their work. And when we see the beautiful ones we forget about the ugly ones. It is the same dance in any case; the same spirit and the same music. Thousands of years of repetition of the Nautch have lent it significance and importance among India's traditional dances. All ancient things have value as a reflection of the past, and we of this modern age can learn something worth while from any established art form. Aside from the educational value in music and dancing gained from seeing and studying the Nautch, we may see a picture that is truly India's own. And a very fascinating picture, too, it is. Nautch-dances belong to India; they are an expression of rhythm, a rhythm that is dear to the heart of all those who love music in its various forms. Since life "moved on the face of the waters," any form of rhythm has been regarded as a natural, primitive and instinctive expression of man's desire to relieve his emotional stirrings. Nautches are the essence of rhythm, forever calling to something in the heart of one who sees them; a crystallization of the impulse to answer the urge to move, to live, to dance in time with the dread and dynamic beat of Shiva's drum of destiny.

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THE SINGER'S ETUDE

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Developing a Beautiful Vocal Art Through Balance of Tone and Diction

By NICHOLAS DOUTY, Mus. Doc.

IN EVERY BOOK upon singing, the study of that art is divided into at least four distinct and separate sections; namely, Breathing, Tone Placement, Resonance, and Pronunciation. It is suggested that each should be studied by itself, and that they should be combined only when each has been mastered by the student. Convenient as this method of classification undoubtedly is, it is not quite practical in the studio, and completely impractical when the artist is appearing before the public. It resembles the old-fashioned discussion as to which is the more important, the heart or the head, the mind or the body.

As a matter of fact, a healthy man is healthy all over. "Mens sana in corpore sano (a healthy mind in a healthy body)" is just as true in 1937 as it was in 300 B.C. If any part of the man departs from healthy, normal action, the efficiency of the whole of him is impaired. Not until he is quite well again can he do his best work. Tonsilectomy, an increase or decrease in the secretion of the endocrine glands, lack of sleep, worry about money or about his business, high or low blood pressure, quarrels at home or at work; in a word, let any one of the thousand and one ills that beset mankind intervene, and the balance between his psychic and his physical natures is upset. He becomes a grouch, a complainer, a sore head, who can neither think accurately nor act efficiently until these abnormalities are adjusted.

A beautiful voice, then, whether it be a beautiful speaking or a beautiful singing voice, depends not only upon a complete understanding of breathing, resonance, tone placing, and word formation, but also upon the balance which exists among them. Only a strong and healthy individual can produce this. All these things occur simultaneously during public performances; and, as soon as practicable, they should be taught and practiced in their proper relation one to the other.

Tone

THE MOST ATTRACTIVE GIFT to a musician, whether he be a singer or an instrumentalist, is a beautiful quality of tone, an individual tone that is the sum of all his good points rather than that standardized quality which is the dream of the mechanized mind, that would turn man into a machine even as it pours music into a microphone or engraves it upon the gelatinous plate. Heifetz, Elman, Kreisler, Piaastro, each draws a lovely tone from the fiddle; yet each tone is different. Salmond does not play the violoncello like Piatigorsky, nor Casals like Wallenstein. Of all the instruments the piano is the most mechanical, yet each great artist elicits from it something of himself. Paderewski, Hofmann, Rachmaninoff, Horowitz; no two of them are alike, and therefore no two of them sound alike.

Even the orchestras take on another tone character under Toscanini, Stokowski,

Koussevitsky or Rodzinski. The sound produced by the singers is still more individualized. Flagstad's clear and limpid tones, and the darker *timbres* of Lehmann and Rethberg, each tells of differences of training and of language. Lily Pons, Cigna, Bori, Ponselle, all are sopranos whose voices reflect differences of physique and of temperament. Martinelli and Martini, both superlative tenors, are as wide apart as the earth's poles. The Dane, Melchior; the Belgian, Maison; and the Americans, Jagel, Crooks, Althouse, and Kullmann; these sing many of the same rôles, each with a personal, individual effect. The baritones, Tibbett, Nelson Eddy, Bonelli, John Charles Thomas, and Igor Gorin; and the basses, Hoffman, List and Pinza; are they alike in any way? Heaven forbid; for if they were life would be more monotonous, less interesting.

So long as the tone produced by either actor or singer is pleasant to the ear, and his actions comfortable to the eye, we welcome the personal, individual sound of his voice, and even his personal, individual manner of speaking the words.

Word Formation

THE OLD ITALIAN formula, *Bel Canto* (beautiful singing), was always followed by the other equally important one, *Ben Pronunciata* (well pronounced). The whole sentence reads, "Beautiful singing with well pronounced words." It was evident to those old singing teachers that neither one nor the other alone makes for good singing, but that the coördination of the two produces the perfect work of art. The problem, in a few words, is how to sing well and to speak clearly, and this simultaneously, without allowing one to interfere with the other. This leads us logically to a short study of

Vowels and Consonants

TWO FUNDAMENTAL facts never should be forgotten:

1. A sustained tone is possible only on a vowel sound.
2. A consonant, or a combination of consonants, is an interruption of the sustained tone, made by touching the teeth or the roof of the mouth with the tip of the tongue.

As soon as the consonant, or consonantal combination, is finished, the tongue should return quietly to the vowel position, in order that the tone may be resumed. If the tongue action is too slow and heavy, the consonant will be distinctly heard, but the tone will be impaired. If, on the contrary, the tongue action is too quick and too indefinite, the tone may be good, but the word will be indistinct.

An exception to the first rule is the *hum* upon the consonant *m* or *n*. Unquestionably, this hummed sound can be sustained. It is very effective in chorus singing, especially in the medium and lower ranges of the voice; and the solo singer, also, may use it occasionally. It goes "over the air" well,

because the soloist or the chorus may be placed close to the microphone, with the orchestra farther away, thus preventing the singing tone from being covered by the orchestral tone. For grand effects in a large hall, it is too small in resonance, and its continued use soon leads to monotony. It must not be forgotten that *y* at the beginning of a word is a consonant, while in the middle or at the end of a word it is a vowel. *H* is a puff of air that has no definite pitch; while *r* is a rather ugly rolling of the tongue.

It is a corollary of these two rules that it is easier to sing in those languages that have simple, free, unmodified vowels and few consonants. This is the reason why we start our singing lessons with Italian vowel sounds and *vocalises* and soon add Italian songs. Those old composers wrote for the voice; never against it. They encouraged good singing, pronunciation, breathing, and resonance; while they discouraged forcing, shouting, stiffness, throatiness, and tightness of the breathing, vocal, or pronouncing muscles. Italian, Spanish and Latin, especially if the latter is pronounced in the Italian manner, are more comfortable to form during singing than are English, German, Dutch, Russian, Swedish or Norwegian.

"Io t'amo" (Italian) is easier than "Ich liebe dich" (German) or "I love you" (English), all identical in meaning. Similarly, "Buon giorno" (Italian) than "Guten Tag" (German) or "How do you do?" "Figlia" is more musical than "Mädchen" or "girl" with its difficult *rl* sound; and "figlio" than "Junger" or "boy." Compare "Schwester" with "suora" or "sister"; "Schatz" or "sweetheart" with "amore"; or "amico" with "friend" or "Freund." "Ave Maria" is prettier than "Holy Mary" or "Heilige Jungfrau"; "Agnus Dei" than "Lamb of God." Those dreadful combinations of *sch* and *schr*, so prevalent in the German, are hard to encompass by any but a Teuton tongue. "Schrecklichkeit," for instance, is just as ugly in sound as it is in meaning.

Although Russian is a rather musical language, it contains some unpleasant sounds that tend to thin out the higher tones and to make them metallic. Perhaps that is the reason that the high voices of Russian singers—no matter how well they are trained, or how musicianly may be their owners—are seldom agreeable to foreign ears. The basses are deep and noble; the contraltos and baritones, rich voiced and full throated; but the tones of the tenors and the sopranos are often disappointing.

The modified and nasal vowels, of which the French language is so full, have, in the course of time, produced a characteristically racial French voice. Again the basses are magnificent, the contraltos first rate. The tenors and sopranos, however, while they are capable of singing high notes with ease and comparative comfort, seldom have voices that are lovely in themselves. The natural good taste of the

French people, and the marvelous beauty of their poetry and their drama, make the French singer always interesting. French song, then, is characterized by clarity and expressiveness of tone and diction, variety and good taste, rather than by richness and power. Gounod, Massenet, Bizet, and the song writers, Fauré, Chausson, Debussy and Ravel, realize to the full the loveliness and the limitations of the French tongue and they have written marvelous art works that never transcend these limitations. They write for the idiosyncratic, French voice and their songs seldom can stand translation.

The German Lied

SCHUBERT, Schumann, Franz and Brahms have achieved most intimate marriages of music with the most perfect coördination of tone and diction ever discovered until their time. As the German voice is thicker, fuller, and not so comfortable in the upper register, and as the enunciation of the German words is slightly more difficult, than in some other national tongues, great stress has been laid upon the accompaniment. The instrumental part of the song is just as expressive and important as the vocal phrase. Their songs, as well as those of their followers, Richard Strauss, Gustav Mahler, Korngold, Humperdinck, Marx, Hugo Erich Wolff, and others demand ripe musicianship, a thorough understanding of the words and a dramatic delivery for their proper execution. Voice alone is never enough, the poet and the musician have an equal share in the artistic result. From a purely musical standpoint, they are the greatest songs in the world. Their rich and varied accompaniments lend themselves well to the everchanging colors of the orchestra; and many of them, such as Schubert's *Erl König* or Marx's *Hat dich die Liebe Berührt*, are improved thereby. Strange has been the influence of the German song upon composers of other lands that such men as Grieg, Tchaikovsky, Dvořák, Sibelius, Szymanowski, and many other moderns, even though they write poems in various tongues, may be most conveniently classified as composers of *Lieder*. Only in Italy and Spain, and occasionally in France, does the voice retain its complete supremacy. Some of the songs of Puccini, Respighi, Cimara, De Falla and lesser lights, like Alvarez, in spite of a well developed accompaniment, must still be sung with a tone that is as beautiful and controlled as those of the old Italian and their followers, Handel, Mozart and Gluck.

American and English Songs

THE AMERICAN OSCILLATES between pure singing and characterization, often combining both these elements. The influence of the Negro Spiritual, so popular at the moment, tends to accent dramatization at the expense of tone quality, as is clearly shown in the clever songs of Jacques Wolf-Guion, and others. Gershwin and Youman

have proven that the popular song is not to be dismissed with a shrug of the shoulders. Interesting as these songs unquestionably are, it is quite an open question as to whether they truly represent American music, as Paul Whiteman is so fond of saying.

With their native tendency towards compromise, the English are writing many good but no great songs. A great song never compromises; public taste must learn to follow and appreciate it; for it never will yield to public taste. Vaughn Williams, Quilter, Ronald, and the popular song writers, Wood, Coates, and the late lamented Sanderson, are most frequently heard in the concert hall. Their songs, like English clothes, are well tailored, eminently correct, and of good material, but seldom deep or moving.

Vocalises and Declamation

IN AN ATTEMPT to escape from the tyranny of the word, to lay stress upon the mere beauty of the voice itself, some modern composers, and some not so modern, have given us songs without words. *The Nightingale* and *the Rose*, by Saint-Saëns; *Vocalise en Forme d'un Habanera*, by Ravel; and *Vocalise in C minor*, by Rachmaninoff; all are fine examples of this method of writing. They are lovely music, but difficult.

There is no delightful verse, no pleasant story, no nuance of pronunciation, to distract the attention of the audience from any slight imperfection in the performance of either the vocalist or the instrumentalist. Therefore they are too difficult for any but the greatest artists to undertake. Debussy has gone still farther. The third of his "Nocturnes" is scored for modern orchestra and sixteen female voices divided into four parts singing vowel sounds alone. Built upon the harmonies derived from the whole tone scale, the music is extraordinarily beautiful but very hard to sing in tune and in rhythm.

Declamation to musical accompaniment is a very ancient form of art, which a good many moderns have attempted to revive. It is practiced continually over the air, so that even the weather reports and the announcement of the virtues of certain soups, oils or coal are accompanied by the theme song of the station, played, softly in the

background, by the radio orchestra. Nevertheless the "Three Melodeclamations" of Arensky, to poems of Turgeneff, Richard Strauss's "Enoch Arden," and Max von Schilling's "Hexenlied," each will repay the serious study that is necessary to their public performance. Stravinsky, in his "Histoire d'un Soldat," has manufactured a sort of potpourri of music, singing, speaking, costume, scenery and dancing. It is a little like the *pot au feu* of the French peasant, consisting of everything left over from the last week; but Stravinsky's genius has molded all these inconsistent ingredients into one of his most alluring and interesting works.

Honegger, the French born and educated composer (of Swiss parentage), in his oratorio, "Le Roi David," has found several remarkable and original passages, one of which is worthy of especial mention. Solo soprano and contralto voices chant florid, weaving phrases, upon vowel sounds alone, that are interrupted by short, sharp interjections by the chorus, after the manner of Johann Sebastian Bach in both the "St. Matthew Passion" and the "St. John Passion." Superimposed upon this mass of sound is the speaking voice of the Narrator, telling the sacred story with great force and dramatic vigor, but, of course, without definite pitch, while the orchestra furnishes a very highly colored background.

Schönberg, always original if not always equally great, combines the orchestra with a sound of the voice which is neither singing nor speaking. There is a clearly defined, rhythmic elongation of the vowel, which still must have no definite pitch and which must be "cantilated" in time with the melodies, such as they are, in the orchestra. This process is very mechanical and technically difficult, and the result is unsatisfactory in spite of Schönberg's remarkable ability. Something may come of it in the future, and Schönberg's experiment should not be ignored nor dismissed too hastily.

Compromise

THE ETERNAL ANTAGONISM between the sustained vowel, necessary for tone, and the sharp and clear consonant, necessary for distinctness of utterance, must end, as

(Continued on Page 758)

Singing Off Pitch—Its Cure

By HARRIETTE ESTELLE ELEY

SINGING OFF PITCH is more often a mental than a physical disorder. The unfortunates who cannot, with the aid of careful thinking, produce a definite pitch are almost as scarce as frog's hair cushions. And yet, strange to say, it is not unusual to hear singers, with much training, fail to touch certain pitches "square in the center."

Now this discrepancy in tone production is almost invariably due to one of two injudicious habits; and both are curable. First of these is the weakness of the singer who has acquired flabbiness of the vocal organs under the delusion that this is relaxation. Then there is the one who undertakes to sing a pitch without first having created a definite picture of it in the mind.

Both of these conditions are the result of lack of well directed thought. In the first case there must be first the realization that relaxation is a relative condition, and that absolute relaxation would mean complete absence of the application of either nerve or physical energy, which could only result in no sound whatever. So the cure is a sensible readjustment of the use of the vocal organs so that there is that nice balance of muscular effort and relaxation which will create a tone produced with ease and yet consciously controlled.

Both cases will find relief in the follow-

ing course of study. Begin with tones in the middle of the vocal compass. Select a pitch; sound it on an instrument; concentrate the thought very definitely and pointedly on this pitch; inhale a moderate breath; pause for a few moments with the lips separated while the vocal organs are adjusted to the best possible production of the tone; then suddenly release the larynx and allow the tone to start as it is touched exactly on the center of pitch. Hold the tone steadily for a few seconds; release it; wait for a short pause; and repeat the operation.

Try this at first only on the medium tones. When these are entirely certain, gradually widen the compass, but all the time use the greatest care that there is no effort to get into a danger zone. Misdirected zeal in this line may mean a stumbling into the old habit so that the whole work will have to be started over again. Especial care must be given to the extreme upper range, where trouble of this nature is most frequently found. Approach this part of the voice with the greatest discretion; work into it very gradually; and finally it will be found that all tones in the voice may be produced true to pitch and beautiful in quality. Then you will be nearing the true *bel canto*.

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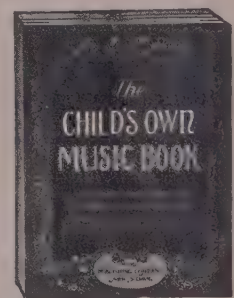
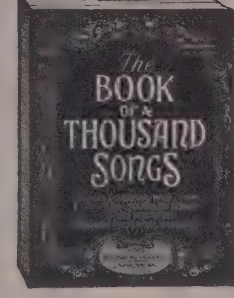
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THE ORGANIST'S ETUDE

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An Organist's "Quo Vadis?"

By PARVIN TITUS

HOW MANY PIANISTS and piano students we have met, who have expressed a desire to learn something about the organ and organ playing. Some of them have wished to learn about the organ in order to increase the scope of their general musical activities and knowledge, others for the sake of increasing their earning capacity as musicians. For both types of these aspirants as well as for those whose major interest is to become organists rather than pianists, there are certain general lines of procedure essential to attaining their aims. A fair piano technic is an invaluable preparation to study of the organ. Beyond a certain point this may be acquired simultaneously with the study of the organ; but ability to play scales and arpeggios correctly at a moderate speed is almost an essential to success at the more complicated organ. The adequate rendition and enjoyment of the easier piano works of Schumann, Mendelssohn, Beethoven, Mozart and Bach provide excellent technical and artistic preliminaries to playing the organ. If the student can combine with his keyboard experience (1) a rudimentary study of ear training and sight singing, with special emphasis on rhythmic drill; (2) harmony, both aural and written; (3) regular practice in sight reading at the piano; and (4) experimental improvisation and composition; he will be prepared for initiation into the art of organ playing.

Ranging the Resources

THE ARRAY OF MANUALS, stops, couplers, pedals, and manifold mechanical means of producing tone in the modern organ seems at first sight utterly bewildering. The student should understand that (1) there are "speaking stops" which allow wind from the reservoirs to enter channels underneath the pipes and thus to produce tone when the manual keys are depressed; (2) there are "couplers" which have no connection with wind supply but perform the work of extra hands and feet. The student's understanding of "speaking stops" is facilitated if these stops are tested, classified, and written down in their proper tone families, that is, Diapason, Flute, String, and Reed. These stops together form an ensemble just as do instruments in the orchestra.

Here the pitch of different pipes should be explained and a few tests made in stop combination and ensemble building. An explanation of the pitch of various stops, which is both simple and satisfactory, is the statement that, theoretically, the lowest pipe of an 8' stop is approximately 8 feet long, so that middle C of an 8' stop produces the same pitch as middle C on the piano. Just as a violin string, if halved in length, will produce a pitch an octave higher than at full length, so the C just played at the console, with a 4' stop draw, will produce a tone an octave higher than with an 8' stop; and so on with 2', 1', 2 3/4' stops. Conversely, since a 16' pipe is twice as long as an 8' pipe, any note played with a 16' stop will produce a tone an octave lower than that with the 8' stop.

Combination pistons and other accessories should be dismissed for the time being, so that emphasis may be placed on the tone which can be produced from the organ rather than on the mechanics of the instrument. For this reason it is much better that a student should practice and have his first lessons on a small organ of good ensemble so that he may be tempted, even forced, to test the stops at his disposal and to learn acceptable combinations of tone. He will then become a more satisfactory and a happier organist if his first church boasts a two-manual instrument of fifteen stops rather than a four-manual one of sixty to one hundred stops.

Making the Attack

WITH THE FOREGOING preliminary considerations disposed of music making may begin. If a sense of voice leading and neces-

sary finger independence are lacking in a student, he may start out at the organ with simple chorale preludes and chorales for manuals only, using simple registration and manipulating swell shoes to a very moderate extent. Good fingering and an understanding of the rules for precise and clear articulation should be stressed and insisted upon from the beginning. Harmonium pieces by modern composers may offer added opportunities for experiments in registration and serve to sustain interest until the student is ready to combine manual with pedal playing.

In most cases, studies demanding complete independence of hands and feet may, and should, be undertaken at the very outset of work at the organ. The height of the bench from the pedal keys is an important factor, to be regulated by the use of wood blocks for long legs. Correct posture and posi-

tion at the console have a considerable bearing on the complete relaxation of the entire body, which must be a student's constant goal.

Training the Toes

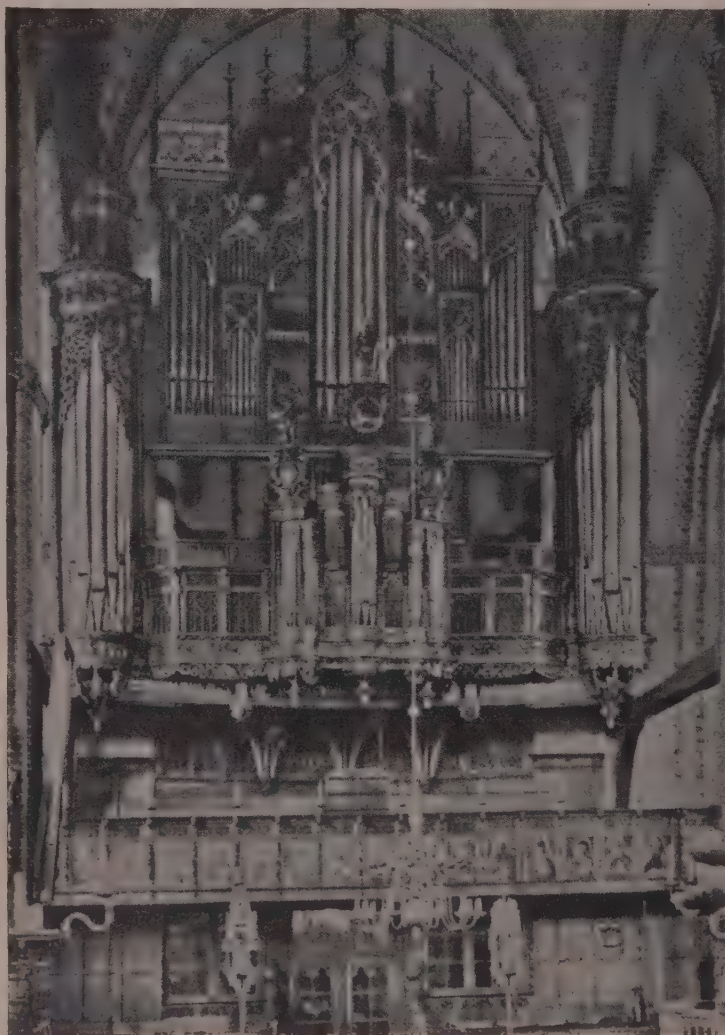
THE FIRST PEDAL EXERCISES should make use of toe pedaling only. The student should practice slow repetition of single keys, toe raised high for ankle flexibility, and should make sure that each stroke is followed by complete relaxation. He may then pass to diatonic studies played *staccato* and *legato* with alternate toes, accompanied by simple chords on the manuals. The following principles should be kept in mind while doing these exercises:

1. Keep the tip of the toe (not the side of the shoe) in contact with the key, whether the key be depressed or not, the heel being raised to permit free ankle motion.
2. When playing the white keys, the right foot should maintain a position an inch behind the black keys, while its mate remains still farther behind, about on a line with the instep of the right foot. The left foot returns to this position every time a white key is played after a black one.
3. Keep the heel and toe in line with the key.
4. Once more, toes *always* remain in contact with keys, so that a sure feeling for intervals is developed.

Students who have previously played the organ often attempt to find pedal keys by feeling the wide spaces between black keys, whence they leap to the white key sought. This may prove a satisfactory enough method of pedaling in a piece such as Lemare's *Andantino*; but it necessitates two foot movements instead of one to pass from one key to another, it looks awkward, and it is entirely inadequate in rapid passage work for pedals. It is worth the labor involved in revising this clumsy method of pedaling in favor of that of gliding from one pedal key to another, as the latter method results in a smooth and natural technic. Beginner or not, an organist may, and should, glance occasionally at his pedalboard, provided, of course, that he need not depend entirely on sight to play correct keys with his feet.

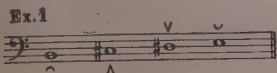
Having begun work on the pedalboard, a student may now pass to studies requiring contrary motion of hands and feet, with skips of increasing width and variety in the pedal part. At the same time he must rewrite his earlier studies (which have been practiced in different rhythms) in rhythms which facilitate increasingly rapid playing; and with this he must pay constant attention to more and more relaxation of all muscles involved in the exercises. In a surprisingly short time the student will be playing fairly difficult pedal passages with ease and rapidly and will be ready to introduce the use of the heels which, up to now, should have been rarely within playing distance of the keys.

As with the toes, the heels are brought



Organ in the Jakobikirche (Jacob's Church) of Lubeck, Germany. Parts of the instrument date from the Sixteenth Century; and, with its enlargement, it became an excellent example of the more ornate German type of case. Notice the panel of Biblical figures which adorns the front of the choir loft, unfortunately rather dimly developed in the photograph.

into contact with keys to be played as far as possible in advance of the actual depression of the keys. For instance, in the passage,



the left heel and toe will be touching B and C-sharp, and the right toe and heel will be on D-sharp and E, simultaneously, and will remain in constant contact with those keys as if the student were intending to play the four at the same time. A comfortable position of the feet is successive toe and heel playing, and our insistence that contact with the keys be constant, require a more forward position of the left foot on white keys than with the case in toe work only. This will cause little, if any, difficulty. Once the idea of the relative position of the feet on the white keys is grasped, adjustments are easily and naturally made to suit pedal passages which will be encountered, and the student has acquired a safe, flexible method of pedaling which is adequate for any demands made upon it.

Raising a Repertoire

ALONG WITH THESE simple studies, the careful teacher should have been leading his pupil gradually into a few of the simple "Chorale Preludes" of Bach, slow movements of some of Mendelssohn's sonatas, a few easy pieces of Guilmant or other composers and even into careful selections from the "Eight Short Preludes and Fugues" of Bach—that is, the *Fugue in*

A minor and the *Preludes in G minor* or *F major*. Not until an adequate technic has been acquired should he attempt more of the "Eight Short Preludes and Fugues," the chorale preludes of the "Orgelbüchlein" of Bach, or sonatas of Guilmant or Mendelssohn. Too often we hear students "worrying" through these, and even more difficult works, when their hands and feet do not work well together, articulation is poor, rhythm is weak (even non-existent when a change of registration is made), phrasing is exaggerated or ignored, and excessive use of swell shoes is intended to supplant an evident lack of conception of the form and content of the piece as a whole. It is far better to give a student material suited to the state of his advancement and to allow him to work at it long enough to realize the satisfaction which can be attained by an intelligent, unaffected, and sincerely felt performance.

Having mastered some of the simpler pieces of organ literature, as well as some ideas in hymn playing and anthem accompaniment, the student is ready to go on, if he so desires, to the study of symphonies by Widor, big sonatas by standard composers, and preludes and fugues by Bach. After a year or two of careful preparation under a good instructor, almost any student can be sure of making considerable progress under his own tutelage, if further lessons are impossible.

So may pianists and piano students become also church organists—and good ones. The way to fine achievement, even in a small way, may seem hard and slow, but it will pay dividends which no amount of superficial study ever can approximate.

Relaxation in Organ Playing

By EDWARD G. MEAD

IN OBSERVING the playing of organ students it has been noticed that their fingers and feet, in moving over the respective keys, seem to be raised and lowered more than is essential for producing tonal effects.

In former days, when the organ with tracker action was in vogue, this extra-activity of fingers and feet was indeed necessary to secure the full speech of the pipes. Any organist of the old school will tell how, when playing on the Great with Swell coupled, all muscular effort of fingers and arms combined was needed to put the keys down as far as possible so that the tone of the organ would not sound flat. Similarly, when manuals were coupled to the pedals, the muscles of the ankles had to be used with full force to overcome the stiffness of the keys.

To-day, when nearly every organ is pneumatic or electro-pneumatic, the attack and release of both manual and pedal keys are much simpler and easier. In fact the key resistance, or amount of energy necessary to depress the key, is always the same regardless of the number of stops used. Because of this condition, is it not possible and desirable to consider the attack and release of keys a matter of muscular economy as well as of accuracy of pitch and rhythm?

For the beginner on the organ it is suggested that, before the first manual exercise is practiced, the fingers be rested

lightly on the keys and allowed to remain on the keys while they are depressed and also after they are released. In the case of a diatonic five finger exercise this would be a simple process, since each finger would be on a separate key. In an exercise of wider compass, let the hand expand accordingly, moving the fingers in a straight line and keeping them in contact with the keys. Thus can the student play more easily, and more quickly as well, since if a finger does not leave the key it will not have to be brought back to the key.

In practicing with the feet, similar results can be obtained by letting the entire foot remain on the keyboard, whether toe or heel be used in playing, or whether the movement be from a white key to another white, white to black, or black to white. The movement from black to black, when these are adjacent keys, is the most difficult on account of the shortness of the keys and their comparative remoteness from the player; but one can learn to rotate the toe to right or left as the case may be, with the least motion possible. This can be done by patient practice.

In applying relaxation to his playing, the student will realize more and more how it is a saving of both time and energy. Especially is this true in long movements in rather fast tempo. Furthermore, relaxation induces a feeling of poise in both body and mind, a valuable asset in itself.

Chords and Arpeggios

"With the advent of so much arpeggio playing it is seldom we hear a chord played effectively, that is, with the inner notes given the same tonal strength of the outer notes. Where chords appear it is not always wise to play them arpeggio. The chord is an expression of strength and earnestness, whereas the arpeggio is expressive of languor and smooth tenderness. By the term strength as applied to chords, it is not meant to imply 'thumping,' which only produces noise, but a firm, resolute touch that will bring forth a ringing quality of tone that leaves no doubt as to the intentions of the performer. Equal strength in all fingers must be attained before sound technical chord playing is possible.—Leland J. Berry.

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ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

The Cover for This Month



Peter Ilyitch Tchaikowsky, in music, created immortal works, but no man ever seemed to be more subject to mortal moods than he was. Never robust in health, nostalgia and restlessness beset him throughout most of his mature years. Were Tchaikowsky alive today he would prove a puzzling subject to the most expert psycho-analysts. When he accepted conducting engagements, which took him on tours throughout Europe and which in 1891 brought him to America for four concerts in New York, one in Baltimore and one in Philadelphia, he suffered the agonies of homesickness. On the other hand, when he was home he suffered a restlessness to be on the go again. Tchaikowsky narrowly escaped a dangerous siege of brain fever when he suffered a complete nervous collapse in the fall of 1877. Unwisely he entered into a hasty and loveless marriage with an Antonina Ivanovna Milyukova. Married in July and separated in October was the duration of this marriage. In 1877 Tchaikowsky severed his connections with the Moscow Conservatory, where he was Professor of Harmony from its founding by Nikolai Rubinstein in 1866. Teaching always was distasteful to him, and added to that the strain of working into the night throughout these years upon numerous symphonic, operatic and other works of major proportions it is little wonder that several times he reached danger points of nervous exhaustion. His start on a music career came when he gave up the legal practice into which he had been thrust when, after graduating from the law school in 1859, he was appointed to a post in the Ministry of Justice. His parents were not particularly musical, but from the age of seven he had had regular piano lessons, and, as he passed through the adolescent stage into manhood, his musical talents became more and more manifest. In 1861 he studied theory with Zarembo, and in 1863 he definitely decided to follow a musical career, resigned from his government position and entered the Conservatory of Petrograd, taking up study of the flute, organ and piano, Anton Rubinstein being his piano teacher.

One of the good fortunes which came into Tchaikowsky's hard-pressed life was the financial assistance given him by a widow, Mme. von Meck, who first through liberal commissions aided him and then, with commendable tact, prevailed upon him to accept a yearly allowance which would permit him to devote his time entirely to composition. Although he spent some summer weeks on Mme. von Meck's estate near Kiev, he never met her in the thirteen years that she aided him financially and inspired him with her friendly and sympathetic letters.

In the last few years of Tchaikowsky's life he seemed to be more than ever subject to his moods, despite happy successes and experiences. Some evidence of this is given in his letter to a friend written May 29, 1893, in which he said, "I suffer, not only from torments that cannot be put into words (there is one place in the Sixth Symphony where they seem to me to be adequately expressed), but of a hatred to strangers, and an indefinable terror—though of what, the devil only knows." In Tchaikowsky's symphonies, of which he mentioned the sixth in the foregoing letter, and various works, his emotional broodings may be noted in portions, but these symphonies represent his highest qualities as a composer. These and his other orchestral works show a richness of scoring, indicating his mastery ability to utilize originality of harmony treatments and a complete command of modern orchestration.

Tchaikowsky sometimes accepted special composing commissions, but these never resulted in works which showed him at his best. Among his commission works is his Opus 49, *Overture 1812*. This was written in 1880 at the suggestion of Nikolai Rubinstein, when a showy piece was wanted for the Exhibition in Moscow. Tchaikowsky, himself, did not consider it a composition of great artistic merit and termed it as "showy, and very noisy." The piece was to be used in connection with the consecration of the Temple of Christ in Moscow and it concerned itself with the history of the building of this Christian Cathedral, particularly as to its associations with the year of 1812, when the French under Napoleon occupied Moscow and much of the city was then laid in ashes. In this overture will be heard an old Russian hymn and then a musical representation of the Battle of Borodino, wherein the Russian National Hymn is heard intermingling with the *Marseillaise* while the noise of the artillery rises. The Russian hymn sounds triumphant over all, and significant of the rebuilding of the cathedral is the Coda which closes with the hymn in the basses while the bells are pealing.

It seemed rather timely to use a Tchaikowsky portrait with the border sketch of the *Overture 1812* for our November issue, not only because November is the month in which Tchaikowsky died, but also because at this time when there seem to be dreams of world conquest in the hearts of some ambitious men and countries, there is a significance, in bringing forth a reminder of the beginning of the end of Napoleon's visions of an empire when the retreat from Moscow was necessary.

Tchaikowsky, of course, has many greater works than the *Overture 1812* to keep his name among musical immortals. Tchaikowsky's career came to a sudden close when he died of cholera in Petrograd on November 6, 1893. At the time of his death Tchaikowsky was 53 years old, he having been born May 7, 1840, at Kamsko-Votkinsk, Government of Viatka.

Q. I have read in an issue of "Popular Mechanics Magazine" a description of an electric organ, having no pipes, and employing, I think, some principles of radio. Can you send me any information concerning this type of instrument?—F.N.

A. The instrument to which you refer is probably a "Hammond" and we suggest that you write for information to their nearest representative from the following: George H. Davis, Auburn, Maine; Cressey & Allen, Portland, Maine; M. Steinert & Sons, Boston, Massachusetts.

Q. Will you give a list of pieces, with chimes, that can be used in church services? Which do you consider the best organ transcriptions of the pieces included in the enclosed list? Will you give some suggestions for using the chimes in playing hymns? Is there any church music in which the Glockenspiel can be used? The chimes in my organ are playable on the Swell manual only. Is not this very awkward?—S. F. B.

A. Some pieces in which chimes can be used include *Evening Pastoral*, by Lemare; *Lead Kindly Light*, by Dykes-Lemare; *Adeste Fideles*, by Reading-Lemare; *Evening Bells and Cradle Song*, by Macfarlane; *Benedictus*, by Edmundson; *Gesu Bambino*, by Yon; *In Moonlight*, by Kinder; *The Guardian Angel*, by Pierre-Gaul; and *Carillon*, by Delamarter.

We suggest the following transcriptions of numbers included in your list: Handel—*Hallelujah Chorus*, by Gaul; Rubinstein—*Kamennoi Ostrov*, by Gaul or Lemare; Handel—*Largo*, by Whitney or Kraft; Dvořák—*Largo* ("New World Symphony"), by Shinn or Clough-Leigher; Massenet—*Angelus*, by Bernard or Stewart; Handel—*Know that my Redeemer Liveth*, by Brown; Schubert—*Unfinished Symphony (First Movement)*, by Lemare; Koch or West; Tchaikowsky—*Overture "1812"*, by Kraft or Evans; Sullivan—*The Lost Chord*, by Wilkins, Lemare or Mansfield; Wagner—*Good Friday Music* ("Parsifal"), by Lemare or Westbrook.

For the using of chimes in the playing of hymns we suggest playing the melody on the chimes, with the accompanying harmonies played on a soft stop of another manual.

Glockenspiel stops vary in character, and we do not know what type you have. You might find *The Guardian Angel*, mentioned in above list, suitable. You might also examine *Carillons de Dunkerque*, by Carter; *Rondo di Campanella*, by Morandi; Air composed for *Holsworthy Church Bells*, by Wesley. It would be preferable to have the chimes playable from the Great Organ, if available on one manual only.

Q. I am sending herewith a plan of a new instrument recently installed in our church. Will you suggest various combinations for soft offertories, marches, postludes and so forth? When should the couplers Great to Pedal and Swell to Pedal be used? What is the use of the "Swell Unison Off"? When should the couplers on the Great Organ be used? What is your idea of the instrument in general? What is the use of the small Pedal marked Great to Pedal Reversible?—S. M. F.

A. We will endeavor to give you some registrations that may be useful in your work. For soft effects:

Dulciana,
Salicional and Vox Celeste,
Stopped Diapason,
Stopped Diapason and Flute 4',
Dulciana with 4' coupler.

Solo Stops:

Oboe, (accompaniment on Dulciana or Stopped Diapason),
Salicional (similar accompaniment),
Vox Celeste (similar accompaniment on Dulciana),
Stopped Diapason and Flute 4' (similar accompaniment),
Geigen Principal (accompaniment on Dulciana or Stopped Diapason).

Use Pedal stop or stops to balance and couple accompanying manual to pedal. Use Tremolo when effective. Of course other combinations can be obtained by experimenting with the stops. For marches, postludes and so forth you might try Full Organ omitting Celeste and Tremolos. This combination can be modified by the omission of the 4' couplers, and we suggest that 16' couplers be omitted generally. You might use selected stops for a Full Organ combination and make it quickly available by setting it on one of your Full Organ combination pistons. Great to Pedal and Swell to Pedal should be used when you wish the stops drawn on these manuals to be effective on the pedals. Swell Unison Off is a device which silences the stops and makes them effective only through couplers at 16' or 4' pitch and through Swell to Great Coupler. The couplers on the Great Organ should be sparingly used, especially the 16'. The 4' coupler may be used for brilliancy or in connection with individual stops when the effect of the octave is desired. The specification is quite good considering the size of the instru-

ment. It is undoubtedly duplexed and unified. The Great to Pedal Reversible operates the Great to Pedal coupler. If Great to Pedal is "on," then the depressing of this lever will release it, and vice versa.

Q. I am directing a volunteer choir and recently have been questioned on the way to arrange the piano to best advantage. Am enclosing sketch and wish you would advise. In the present arrangement the piano is not of much help to the choir.—M. V. A.

A. The only real solution to your problem, so far as we can judge from your sketches and information, is to place the piano in the choir loft. We cannot tell, from information available, whether there is sufficient room for this arrangement. We do not see how you can do this and accommodate five additional seats in your present choir loft. If you can arrange it, we suggest the following plan for seating your choir (considering the bass section weakness and alto section strength which you mention):

2 Tenors	4 Altos	2 Basses
2 Tenors	6 Sopranos	4 Basses
Congregation		

If it is necessary to decrease the number on the first row, we suggest placing two sopranos in the second row next to the tenors. If the present location will not accommodate both choir and piano, perhaps you can find a location that will do so; or perhaps the basses and tenors can stand on the steps on either side during the singing.

Q. How should the first notes in the following groups be played?



How should these be played?



What stops should I use for playing hymns on the organ containing stops named on enclosed list? The organ has only 61 notes. What registration should I use for the Toccata in Boellmann's "Suite Gothique," on a 61 note organ. The 4' coupler, of course, is not effective throughout the entire range of the keyboard. The flute is not very strong.—C. L.

A. Your first passage is undoubtedly taken from the Toccata included in Boellmann's "Suite Gothique," and we should interpret the double stem as an indication of the importance of the first note in each group. At the speed indicated it would be difficult to make any difference in the treatment of the note, but try to "feel" the emphasis of the first note of each group. The "effect" is assisted by the appearance of the chords for the left hand, and by the first note of the group being higher in pitch than those preceding and succeeding it. The playing of the second passage would depend somewhat on the tempo and the parts moving around it. At medium and quick tempos the notes might be played as eighths with an eighth rest between them. At a slow tempo probably a sixteenth rest would be sufficient. For hymn playing with congregational singing we suggest:

Swell—full except Vox Angelica and Vox Celeste

Great—full, except Gross Flute

Pedal—full

Couplers—Swell to Pedal, Great to Pedal and Swell to Great, with 4' couplers as needed to produce proper brilliancy.

The specification of the organ (including only one stop of 4' pitch—a Flute) indicates an instrument very deficient in stops of a bright character; and, since it includes only 61 note chests, the range of the couplers is limited. Under these circumstances it is difficult to suggest a satisfactory registration for the Boellmann Toccata, other than to advise the omission of 16' couplers and 16' manual stops, Gross Flute and Celestes.

Q. Is the Bilhorn Organ Company still in business, and what is the address of the company?—P. T. L.

A. Address the Bilhorn Organ Company, 207-215 North Wells Street, Chicago, Illinois.

Q. Will you kindly advise me where I can procure reeds for a reed organ?

A. We would advise your getting in touch with the makers of the organ, if possible. If this is not possible we suggest your communicating with one of the firms whose names we are sending you by mail, stating to them the make of the instrument, and sending them one of the old reeds, as a sample.



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PIANO ACCORDION DEPARTMENT

"Adaptations" for the Accordion

By PIETRO DEIRO

As told to ElVera Collins

PIANISTS HAVE BEEN quick to grasp the potentialities of the accordion. They realize that the instrument need not be considered as a substitute for the piano, but rather as an additional means of musical expression for solo playing, orchestral work or teaching. The two instruments are so akin that practically all of the knowledge and training gained upon the pianoforte may be immediately transferred to the accordion. Therefore pianists are at a distinct advantage when taking up the instrument.

There are a few important points which pianists should take into consideration early in their accordion study. A brief discussion of some of these points will help students to make their playing more effective and also enable them to play with more ease. Let us glimpse into the mechanical side of the accordion; for it will clearly explain why these suggestions are being given, and the ideas will probably remain with the reader longer than if mere "don't" were given.

The piano keyboard of the accordion requires an entirely different touch from that used upon the piano. On the latter instrument the degree of tone produced is governed by the degree of force with which the keys are struck, for they, in turn, regulate the tiny hammers which strike the strings. Naturally there are various qualities of tone, depending upon the excellence of the performer, but the principle governing the amount of tone is always the same. That principle is the exact opposite of the accordion system of tone production. The degree of tone produced upon the accordion is governed by the amount of air sent by the bellows through the reeds. Therefore the touch upon the accordion keyboard should be similar to that employed upon an organ. The piano touch should never be used, as the keys need to be struck very lightly. Regardless of the force with which the keys may be struck, the tone can be only as loud as the amount of air through the reeds permits it to be. The piano touch merely produces the sound of rattling keys which, of course, is to be avoided. This is particularly noticeable in radio broadcasting, where it sometimes obscures the melodic line.

Pianists should consider this point seriously at the beginning of their accordion playing. Even though one may be doubling on piano and accordion, the thought should be kept uppermost in mind that two distinct touches are required and they should not be confused.

Adapting Piano Repertoire

ANOTHER THOUGHT to be considered is the inadvisability of pianists endeavoring to transfer their entire piano repertoire to the accordion without taking into consideration the nature of the instrument and the mechanical combination of tones automatically combined within it. Let us study this point. The standard piano accordion has four sets of reeds for the piano keyboard. When the switch is applied the entire four sets respond. If the lowest C (equivalent to middle C on the piano) is being played and the switch is applied, three sets of reeds of the pitch of middle C will sound, and one reed, pitched on octave lower, also will sound. All other keys on the piano keyboard respond according to

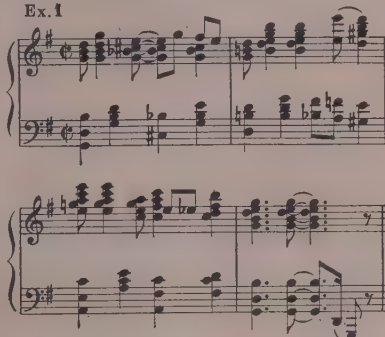
this system. This brings out the point that, when the switch is applied, there is always an octave automatically coupled within the mechanism for the right hand.

Piano music frequently contains octaves with other harmonization and, while most effective upon that instrument, the foregoing explanation proves why it is not practical upon the accordion. A second doubling of the octave opens more valves and thereby consumes more air unnecessarily. More action of the bellows is required, so that one cannot play with ease. Clarity of tone for the melodic line on the accordion is made possible when the harmonization is not too complicated or, as orchestra men say, not too thick.

A five tone chord will bring twenty reeds into play in the right hand mechanism. This merely produces a confusion of sound and vibration. Part of this harmonization has already been combined within the instrument and need not be duplicated.

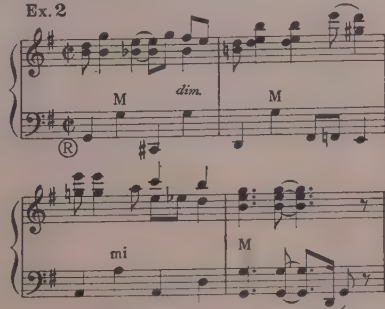
Example 1 shows four measures of piano music. Notice that there are several five tone chords which would be most effective upon the piano.

Ex. 1



Example 2 shows how these measures should be arranged for the accordion.

Ex. 2



The mechanical combination within the instrument has been taken into consideration and the music simplified so there is no duplication, yet it is most effective. Nothing has been sacrificed in the arrangement.

It is considered advisable at all times to play music written or arranged for the accordion. An attempt to transfer music arranged for other instruments is disappointing. The true beauty of tone produced by the accordion is best revealed when special arrangements made for it are being played.

So much for music for the right hand. And now, to illustrate further this condition, we shall consider the mechanical side of the bass section of the accordion. On a standard accordion, with five sets of reeds in the bass section, we find that nine in-

(Continued on Page 758)

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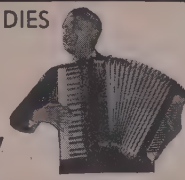
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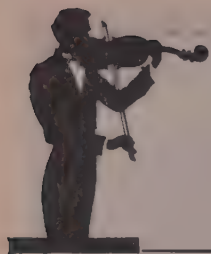
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself.



Two Masterworks for the Violin

"In the Light of Fancy and Facts"

By PAUL STOEVIING

IF THE WHOLE of violin literature were to be taken away or destroyed," we were once asked (an impossible proposition, of course, but let us assume it), "which two works would you wish to see preserved?"

I did not hesitate with the answer. "For the sake of posterity alone I should wish to preserve the concertos of Mendelssohn and Beethoven. Both are without doubt among the noblest works dedicated to the violin; and if but one of them were to be saved for posterity, our choice would be the 'Concerto in E minor,' by Mendelssohn."

My inquirer seemed surprised and disappointed—he, poor fellow, was studying Kreutzer at the time, and he mumbled something of Kreutzer studies, Rode's "Caprices," Spohr and Paganini.

Yes, of all violin literature the Mendelssohn "Concerto" would be my choice. Comparisons are odious and useless. Every one must judge and decide according to the appeal a work of art makes to his heart and understanding; but, with all due reverence to the genius of Beethoven who presented us with his great masterwork for the violin, and with gratitude for the excellent violinist, Franz Clement, who is said to have inspired its composition and who first performed it, we do think the Mendelssohn "Concerto," at least from a violinistic point of view, superior; yes, we believe it to be so far the highest achievement in violin literature. Beethoven has written greater things than his violin concerto, taken as a whole; but Mendelssohn, though much the lesser master, gave his best in this form of musical composition; and that may be the reason why the fickle muses, unknown to the composer, made it turn out such a model of perfection. It will possibly outlive his oratorios and symphonies. His fertile, graceful, more feminine than masculine talent found in the violin just the right happy medium for expressing itself.

For Beethoven's mighty genius four lone

little fiddle strings, with an accompanying orchestra, were hardly enough with which to soar to the heights. Of true Olympic stamp, simple grandeur and beauty characterize the two themes of the first movement; only Beethoven could have written them. And in the four repeated notes which introduce them and run through the whole movement like an insistent call, now soft, arresting, pleading, now loud and peremptory, he speaks in the idiom of his fifth symphony. How finely Beethovenesque is also the part in the development when the dainty Miss Fiddle flirts in triplet passages around the two enamoured *fagotti* who pursue their steadfast gait in eighth notes, common time. And the touching, halting strains of the *Larghetto!*—a pious, praying company of muted strings with the answering solo violin ever pointing upwards like a finger showing them the way to heaven. And when, after some seeking and searching, the violin itself pours out its very heart in that high song of prayer and praise, it is great, it is wonderful, it is sublime! And yet, God's spirit can not always be supreme in man for he is also flesh. There are passages in the first and last movements of the concerto which old Kreutzer of forty studies fame, or Rode, not to speak of Viotti, might have penned more effectively; especially is this true of some parts in the last movement.

The Perfect Gem

BUT IN THE MENDELSSOHN "CONCERTO" all is perfection, be it of another kind. Not a measure of it is to be missed or altered. A happy inspiration runs through it like a golden thread connecting every stray phrase and contrasting idea. There are no time worn, study flavored passages alternating with thematic material. The musical contents, superbly orchestrated and blended into a whole, whether thematic or ornamental or both, form, as it were, a magnificent bridge spanning varying rhythms and sequences, a highway for the

victorious passage of the solo violin. As in Beethoven's work, there is no laboring here for something to please the virtuoso and his audience, yet the effect, nevertheless, is there, unflinching, gripping and uplifting the hearer and the player.

A measure and a half of a rippling water rhythm in the strings—and the anchor is lifted. Off starts, with softly swelling sails and waving pennants, the proud, light weighted ship, that lovely theme in the solo violin. Every time we hear it well played with an orchestra, there is the desire to go with it, like a youth watching from the shore a vessel parting for unknown distant lands. How our graceful craft rides the friendly waves! But for a fitting element of seriousness (the minor key) all is excitement, eagerness and hope in the brilliant *crescendo* leading to the first break in of the *Tutti* which continues it; and thence, after a touch of a quieter sentiment in the subsidiary theme, and subsequent renewal of the first mood, we reach, through a fine gradual calming down, the second theme, that lovely tender, haunting, true Mendelssohnian melody given first by the clarinets and flutes, with its initial three notes three times reiterated and each time, as it were, taking a firmer grip on the heart. How the low violin G holds these exquisite strains of the woodwinds together! A simple organ point? Yes, but what color through it, what beauty in those eight measures.

And then, when the violin takes up this theme as though it had been waiting to express all of which it is capable in tenderness, through faltering *crescendos* and *decrescendos* to the final short, impassioned rising and *diminuendo-calandò* to the *fermata*—just like a last word of parting, a kiss thrown or last parting look—and then to the finishing *pp*—I do not think there is anything in the whole of violin solo literature quite like it, not anything more lovely, simple and touching. And so this revelation of the charms and

varied possibilities of the violin goes on. The ship starts off again on its journey until we come to the place, before the *cadenza*, where, to the *pp* ripple of a string accompaniment, it seems as though our violin boat were gliding softly along through fjords, in waters still and shallow and so clear that one can see the white pebbles and sea moss on the bottom; and there is the desire to put one's hand over the ship's side to enjoy the soft feel of the water—the ship almost stands still.

And then its sails swell up once more—a fresher breeze, a quicker movement with a *crescendo*, and we are in the *cadenza*.

Ferdinand David, to whom the concerto is dedicated, and who first played it at a Gewandhaus concert in Leipzig one winter night of 1845, under the composer's direction, is said to have had his hand in the forming of this *cadenza*, as he also, according to his extensive correspondence with Mendelssohn in reference to the work, gave the master the benefit of his technical knowledge of the instrument. But that closing shower of arpeggios on the solo violin, in which the first theme played by the orchestra enters like a fair bride in a veil of lace and pearls, cannot be anything but Mendelssohn's very own idea, a stroke of genius as novel and charming in effect as it is unforgettable to anyone hearing it for the first time.

I heard Henri Wieniawski play the "Concerto in E minor" in the same famous old hall thirty-two years later. He was, as far as I know, the only fiddler great and daring enough to try to improve on this *cadenza* by introducing also portions of the second theme to an accompaniment of trills, and thus making the violin part still more brilliant and effective. But whether it was artistically an improvement I was then too young to know. I doubt it now. At all events Wieniawski's re-editing of the *cadenza* must have been buried with him.

(Continued in THE ETUDE to follow)

Violin Instruction for the Blind

By J. W. HULFF

IF A BLIND music lover were led into your studio for violin instruction what would you do? Would you say: "No, the blind cannot be taught to play the violin by note?"

As only ten per cent of the blind are children, leaving 90,000 blind in this country past the age of maturity, the chances are that a blind applicant for violin lessons would be an adult.

We might reasonably assume that the average teacher would not care to accept, as a pupil, one who cannot see; but, whether the applicant be young or old, why should instruction be withheld? It should be worth at least the effort to undertake the unfortunate's violin instruction.

There is no reason why a teacher who is

thoroughly experienced should not succeed in instructing one who cannot see, to play by note. Teaching the blind to play, we were told by a blind teacher of music, presents no more problems than does the work of instructing those with sight.

Nature endows those who are blind with a highly developed sense of hearing and touch—two valued possessions for one studying music.

At the very outset the teacher must recognize the fact, and remember it every time a lesson is given, that the blind student memorizes quickly and retains the knowledge so gained. A mental picture must always be conveyed to the beginner and the notes and characters read aloud by the teacher. Later, if desired, Braille music

for the blind may be used.

The writer, when giving the first lessons, always draws the staff with pencil on a smooth piece of writing paper, after a blotter has been placed beneath the paper. Moderate pressure on the pencil will produce an embossed effect on the reverse side of the paper. This is then placed on a piece of cardboard and given to the student who is asked to run his fingers over the raised lines representing the five lines and four spaces of the staff. It is explained that there are four strings on the violin from which come all the various tones; that the E string is represented by a character placed in the fourth space of the staff, the tone of the A string is found in the second space, the D, in the first space below the

staff and the G, three spaces below the staff. Then the time values and the characters representing them are explained. An adult blind student learns and retains what the teacher tells him at this point, almost as rapidly as the information is imparted.

With a clear mental picture of the staff and the notes representing the four open strings, including the whole, half, quarter and eighth notes, the time is opportune for a description of the violin and bow. The violin is placed in the student's hands, and as he runs his fingers over the various structural parts they are explained to him, and the locations of the four strings are fixed in his memory. The bow's functions and construction are also explained. Then comes the proper holding of the violin and

MUSICAL BOOKS REVIEWED

The Language of the Baton

By ADOLF SCHMID

A very well planned, definite and practical explanation of the employment of the baton in conducting, has just come from the pen of Adolf Schmid, an internationally experienced conductor and orchestral arranger. With one hundred musical examples from twenty-nine composers, paralleled with one hundred and seven graphic diagrams tracing the movement of the baton, this book imparts many vital secrets of conducting. It will be a great assistance to numerous young conductors who have not yet acquired a definite baton technic. As we read the book we were impressed with the author's injunction in the preface, "The technique of the baton cannot be learned in 'ten easy lessons.'" Which makes us to wonder whether a young musician destined to be a conductor should not start in very early indeed to acquire the art of conducting. It requires first of all an inner understanding, not merely of the composer's thought but also of the structure he employs to carry that thought and of all of the various material he uses in the means of expression. The conductor must cultivate a kind of "automatic" adaptation of his right arm to express the structure of the work while his left hand and arm are reserved for independent signals to the performers for all of the niceties of expression. This requires a kind of eurythmics that is by no means easy to secure: and those who do not have it usually conduct with both arms in unison like a whirling dervish communicating only utter confusion to the group. If you are that kind of a conductor, better whisper to the players, "Don't look at me boys, and everything will be all right."

There is a general public impression that conducting is a simple, possibly unnecessary calling. The contrary is true. Good, natural conductors with training are extremely rare.

The author of this new book announces it as Volume I, and therefore other volumes are to be awaited. Many more similar volumes could be issued with innumerable examples, but it is assumed that the teacher will employ the principles enounced in making applications to all manner of music.

Pages: 119, folio size.

Price: \$3.00.

Publisher: G. Schirmer, Inc.

Objective Analysis of Musical Performance

A Study in the Psychology of Music

By CARL E. SEASHORE

Probably more practical laboratory research in the field of musical psychology has been done at the University of Iowa in the last two decades, than in any other cultural center. This is largely due to the untiring and scholarly activity of Dr. Carl E. Seashore, who has just issued the fourth volume in his series of studies in the Psychology of Music. This section is devoted to "Objective Analysis of Musical Performance." Nothing less than a two-page discussion of the book would be adequate to give even trained psychologists an idea of its contents. Such chapters as "The Pitch of the Attack in Singing," "The Iowa Piano Camera and Its Use," and "Synchronization of Chords in Artistic Piano Music," give an idea of the scientific thoroughness with which this work has been prepared.

Pages: 379

Price: \$2.00 bound in paper; \$2.50 bound in cloth

Published by: The University Press, Iowa City, Iowa

Backstage at the Opera

By ROSE HEYLBUT and AIMÉ GERBER

Far more than a review of the history of our premier opera house since its erection in 1883; more than a graphic picture of the always intriguing machinery of the dreamland behind the proscenium, Rose Heylbut and Aimé Gerber, the latter for forty years paymaster of the Metropolitan Opera Association, have written a volume of unusual importance, because it presents the great human romance of one of the foremost musical centers of modern times. Miss Heylbut's engaging articles are well known to readers of THE ETUDE. She is a writer with a splendid academic background and widely traveled. In collaboration with Aimé Gerber, who through his position in close association with all of the managers of the Metropolitan Opera since Grau, has known "everybody," a mine of fascinating material was explored, and the results have been presented in story with captivating style. More than this, the book becomes a permanent source from which authentic references will be made in the future. Altogether it is a most readable and entertaining work for anyone interested in music or the theater.

Pages: 336, 21 illustrations.

Price: \$3.00.

Publisher: Thomas Y. Crowell Co.

bow, with bowing exercises on the open strings to give the student the proper "feel" when running the bow at right angles to the strings.

Tuning the violin is, of course, easily accomplished with the aid of a piano or a pitch pipe. It has been found by actual experience that blind students are more careful to keep a violin in tune than are the sighted. Sense of true pitch also is more easily acquired by them.

The writer prefers giving the first lessons in the key of G major for the reason that in this key, the first, third and fourth fingers stop the four strings at the same relative place on the fingerboard, and the second finger on the G and D strings is

close to the third finger, while on the E and A strings the second finger falls close to the first. This "layout" is quickly memorized by the student. As with a sighted student, the finger work is taken up on one string at a time. Before playing, the teacher reads aloud the location of the notes on the staff. Later, when melodies are attempted, the notes are read to the student and he is asked to memorize from four to eight measures at a time.

Louis Braille, a blind music teacher of Paris developed the system of embossed "point" type which now bears his name and is universally used, being applicable in all languages. No other invention has been such a blessing to the blind.

At the Command of Stradivarius

By BEATRICE E. KENYON

IN THE NORTHERN PART of Italy there is a village whose affairs, in spite of stirring tides of national revolution, have jogged along at much the same pace as that of three centuries ago. Its inhabitants seem unaware of the importance of those things which occurred or that the name of their village is held in such high honor by the rest of the world. It is the town of Cremona and at its center is the *Piazza Roma*. On the west side of the *Piazza* there is a row of tiny flat fronted shops within whose walls resounded the first vibrant voices of those early violins which to-day are still sought after. For this is the village of Cremona and in this neighborhood lived the world's master violin makers; the Amatis, the Guarneri, the Bergonzis, and Antonius Stradivarius. Though the tones of their violins long since have been superseded by the dull thud of merchants' bales, one cannot help but feel that the atmosphere of these houses is still filled with the tuning of their strings.

It was to the *Piazza Roma* that Antonius Stradivarius came in 1667, bringing with him his young wife, and completing the apprenticeship which he had served with Nicola Amati. So assured was the aging Amati of the genius of his pupil that he shared with him alone the secrets of his trade; those jealously guarded secrets of the stains and varnishes used, which have thrown modern violin-makers into periods of despair. No man has ever been able to solve the mystery of the transparent varnishes and richly red stains employed by these two.

The young Stradivarius does not seem to have shared the struggles for recognition which we have been led to believe was the fate of some early masters. We have proof

that his violins were in high demand at the most affluent courts of Europe; and that, once possessed, they were tenderly cared for. True, he received but the equivalent of twenty dollars apiece for them, but this was considered a very good price. Kings, reigning dukes, the potentates of the church, sought his latest creations as they emerged from his hands, each instrument seeming lovelier in grace, color and tone than the last.

It was while Stradivarius was working, one day, on one of these royal orders, that there was heard outside of the shop, a great clatter of horses' hoofs, a flourish of trumpets and the sound of many voices. The King of Poland, having become impatient at the progress of his commission for twelve choice violins, had commanded messengers to go to the violin maker and demand a speedy completion of the order. Inside the shop sat the white aproned Antonius, undisturbed by the hubbub without. No loud voiced demands could cause him to neglect the careful carving of these graceful curves and scrolls, the wondrous purflings and the varnishing. The couriers must wait until each instrument was complete in that beauty which, throughout the centuries, would stand for the workmanship of Stradivarius. Of little effect were their demands, of little use their bravado and rustling pomp. For three months he kept them waiting in the village of Cremona, and not until each fiddle was worthy of the name inscribed within, was it delivered. Not at the command of a king would the artisan sacrifice his masterpieces; on the contrary, at the command of Antonius Stradivarius the King of Poland was made to await the arrival of his coveted violins.

On Holding the Violin

By HUGO NORDEN

THOSE STUDENTS who find it taxing to hold the violin up to the proper level, and consequently occasionally neglect their position, may find the following arguments of sufficient weight to induce them to do better in this respect, and incidentally to improve their playing as well as their appearance.

First, by keeping the violin up, the tone will be considerably strengthened by a certain amount of energy which, were the violin permitted to sag, would be used to keep

the bow from sliding down over the fingerboard.

Second, when the violin is held high, the pressure of the bow on the string is increased by the counterpressure of the violin, with the result that the tone is greatly enhanced.

Finally, it is far easier to acquire the art of straight bowing when the violin is correctly held, which is, of course, an important factor in the production of good tone.

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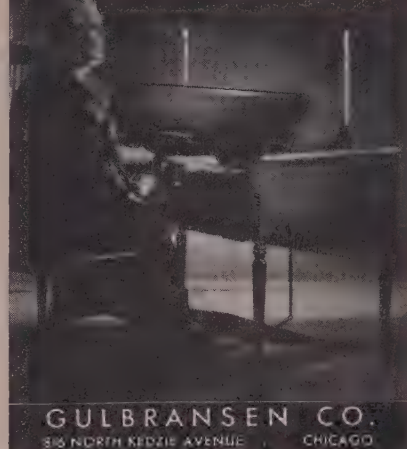
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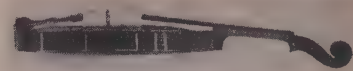
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"Objective Analysis of Musical Performance"

Iowa Studies in the Psychology of Music, Vol. IV, 1937.
CARL E. SEASHORE, EDITOR
The University Press, 379 pages, Cloth, \$2.50.

Reviewed on this page . . .

The LANGUAGE of the BATON

. . . by Adolf Schmid

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How Our Progress Charts "Worked"

By LESLIE E. DUNKIN

OUR CHILDREN started with their music work on the piano with a great deal of interest. Then, when the novelty of it had worn off, we found it quite a task to get them to continue. They wanted to play without having to learn how! We knew they would regret it later if we would permit them to discontinue their music.

Our finances would not permit us to offer them money for time spent at practicing. Furthermore, we did not want to start them into desiring to be paid for everything which might not be considered as play for them.

We did not have the time, strength and patience to demand that they practice regularly and then to watch them closely to see that this was done. Anyway, if they did not want to do it, not much good would be gained from their forced efforts.

We wanted them to desire to practice for the pure love of music, and for accomplishing something well worth while. Our problem was to arouse their "want-to" and to keep it at a high point of activity.

We started our Progress Charts with such good results that they soon needed extensions. At first a special sheet of blank paper was set aside for each of the children. As soon as one could show that he or she could play some regular piece of music, the name of the piece and the date it was accomplished, were placed on the chart.

We soon found they were putting forth

special effort to get the various pieces of music on their charts; and then they would turn to something new, to the exclusion of the first pieces. They were half way learning quite a large number of different compositions.

Another progress chart was introduced. The first chart was marked B and the new one as A. Before a piece could be placed on the higher chart, the child had to prove that the piece could be really played with a reasonable amount of expression and practically without any mistakes. If it were some music for singing, this had to be played well with somebody singing the words at the same time; and this had to be done several times in a satisfactory manner before the music was listed on the A chart for that child.

Another feature was added to our progress charts for their music. As soon as a child had twelve pieces on the A chart, we would invite a number of his little friends for a private musical concert. Light refreshments were served in connection with each of these. As public confidence was gained, we would select a number of their better pieces, or those they could play with a better expression than others, and have an informal recital for a number of our adult friends. To keep all of this going, our children found they had to keep adding new pieces to their B charts and then raise them to their A charts. They really arrived at where they wanted to practice their music.

Music Extension Study Course

(Continued from Page 718)

the hands and representing a "run-under" as a final push to the fairy swing.

About Grade Two in difficulty.

THE BARN DANCE

By MARGERY McHALE

Here is a clever bit of writing resulting in a most satisfactory Grade Two teaching piece. Being in dance form, rhythm is a first necessity. Heavy accents, sharp

phrasing and steady tempo are essential.

The middle section, measures 9 to 16 inclusive, suggest the scraping of fiddles and bass viols on the open strings. The same effect is repeated in the closing measures.

This piece should prove very popular with youngsters, who respond so readily and naturally to the gay and cheerful aspects of life and music.

Fifty Years Ago This Month

(Continued from Page 716)

self a high reputation. In what possible way can enthusiastic ambition be so readily kindled as by bringing together persons interested in the same subject and working for the same end?

"It must not be understood that the system of class teaching in music is in all cases preferable to the ordinary way of private instruction; indeed, a combination of both methods is strongly advised, when the pecuniary resources of the pupil do not of necessity have to be so carefully considered, as is too often the case with the most talented students. One thing is absolutely certain, if a person has talent sufficient to warrant a reasonable outlay of money, it will be sooner discovered in class than it will in private lessons; for even the dullest pupil will make every effort to advance, when brought in direct competition with others. In this way parents can soon find out whether their children are making progress, and whether the time and

money might not be spent to better advantage than studying an art for which they have no natural qualifications.

"In these days, when class instruction can be had from the very best teachers for the same amount that is charged by persons of little musical education and experience, it behooves every sensible person to give the matter careful consideration. To those who wish to educate themselves to teach music, the class system commends itself especially. They gain confidence in playing or singing before others. They learn how pupils of different temperaments have to be treated, and, what to every teacher is of such vast importance, they become (during a course of one or more years' study) familiar with a large amount of music and many different authors. This knowledge teaches them how to apply properly what they have been through themselves, and gives them an intelligent judgment in making selections."

VIOLIN QUESTIONS

Answered

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Lessons by Mail.

A. G.—Having taken lessons by correspondence for several years, I do not wonder that you complain of your progress being unsatisfactory. You cannot hope to become a finished violinist with lessons received by mail. Following such a course, you are, to a great extent, your own teacher, although a certain amount can be learned in this way. What you need is instruction from a really good violin teacher, either privately, or in a reputable music school. The teacher must stand at your side, violin in hand, pointing out your mistakes, and illustrating the proper way of surmounting the various complex problems which must be mastered before you can become a good violinist. Your idea of obtaining employment in a music school, or with a private teacher, in exchange for violin lessons, is a good one, if you can make such an arrangement. You will have to apply to a great many schools, I fear, before you can find such employment. If you are a stenographer and typist, you might find work in a music school. The difficulty is that pupils already enrolled in the school would have the preference. Then, you might find a job of some kind in one of the large cities, for which you would be paid, and you could finance your violin lessons out of your salary. I recall the case of a talented young violoncello student, who got a job as bus boy in a restaurant in Cincinnati. From his wages he was able to pay for his lessons from a first class teacher for several years. He then went to New York, where he became a successful professional violoncellist, always busy, and always in receipt of a good income. Hundreds of such instances could be cited. You may be able to achieve similar success, if you hunt for employment with diligence.

A Rare Instrument.

L. C.—I should have to see the rare and interesting instrument you describe, before I would be able to place it. I should judge, from your description, that it is a viol of some kind. There were many viols of varying sizes and shapes made in the 16th, 17th and 18th centuries, but which have long since passed out of the picture. If you will visit your public library, you will find many works which deal with the early history of the violin, lute, viol, and so on. Especially consult, "The Dictionary of Music," by Sir George Grove. This has pictures and descriptions of early stringed instruments. You can no doubt identify your instrument from these.

Cannot Judge.

V. C.—In justice to our advertisers, it is against the policy of THE ETUDE to pass on the quality of the various makes of violins, and other instruments. Besides, I should have to see the violin itself on which you want an opinion, before deciding on its merits. Out of a number of violins made by the same maker, some will turn out much better than others. Even Stradivarius, himself, did not succeed in making all his violins of uniformly supreme quality. The two makers you mention have a good reputation in the trade.

The Vibrato.

A. D.—These facts on the vibrato by Baillot, famous French violinist, will probably solve your difficulty; "One finger is to be put on the string, the other three to be held up high, and the hand as a whole is to be set trembling more or less rapidly, so as to impart the motion to the stopping finger. The finger, although remaining on the same note, should, to a certain extent, move slightly forward and back-

ward. The resulting alternate shortening and restoration of the string length by means of the fingertip's quavering gives the note a trembling effect, somewhat in the style of a trill, the upper note being about a sixteenth of a tone higher in pitch than the lower." Your difficulty probably comes from keeping all your fingers pressed down on the fingerboard. Instead of only the finger producing the vibrato. Why not go to a first class teacher, of whom there are many in Washington, and get him to demonstrate the vibrato for you, even if you take only a single lesson?

Unemployed Musicians.

J. A. N.—There is no way of ascertaining just how many musicians are out of employment at present. The number is changing all the time. During the depression there was a vast number without work, and we heard of good musicians running elevators, driving taxis and doing all kinds of odd jobs. In the last two years many have found employment in their own profession, and conditions are somewhat better. A Washington Information Bureau estimates that at present there are from 11,000 to 12,000 musicians without regular employment, but many of these are finding work almost daily.

Bow Values.

A. L.—The importance of having a really good bow can hardly be overestimated. To a concert violinist such a bow is an absolute necessity. A great artist, who owns a Stradivarius violin, thinks nothing of paying from \$500 to \$1,000 for a bow made by Francois Tourte, the inventor of the modern violin bow and the greatest bow maker who ever lived. However, other classes of violinists, the beginner, the moderately advanced player, the advanced player, the moderately advanced orchestra player, and the symphony violinist, pay varying prices. The beginner should pay three or four dollars, the moderately advanced player six or eight dollars, the advanced player from ten to fifteen dollars, the symphony orchestra violinist from twenty-five to fifty dollars; and the solo concert artist from, say, \$200 to \$300. When one becomes a really great violinist he will want to get a bow at any price he is able to pay, no matter how large.

The stick of the bow is the all important part. Fancy trimmings, silver mountings, and so on, are of no special value, provided they are well made, fit well, and serve their purpose; but the stick must be of first rate Pernambuco wood, elastic, medium weight, and with the spring which all violinists love to feel in a bow.

Our correspondent failed to state how far advanced he is in violin playing, and whether amateur or professional, but he can no doubt get an idea from the foregoing paragraphs of how much he should pay for a bow. A bow of Pernambuco wood, silver mounted, and with excellent trimmings, can be bought for about \$10.50. Such a bow will, with good care, last a lifetime, and will serve for advanced pupils, and fairly advanced orchestra players. A good bow can be repaired indefinitely, and new trimmings can be supplied if they wear out. I have seen bows which have been repaired as many as two hundred times.

Preparing for Kreutzer.

T. I. U.—After the Kayser "Studies, Op. 20," in three volumes have been thoroughly mastered, I would advise taking up the Mazas "Brilliant Studies, Op. 36, Book 2." These studies are melodious, and progressive, and are thoroughly enjoyed by pupils. They should be used just before taking up Kreutzer.

* * * * *

The Grandeur that was Liszt

"Every day we are learning the better to realize Liszt's greatness and the greatness of the debt modern music owes him. Had Liszt not existed, there can be no doubt that music would have followed other roads, and perhaps lingered in the rut of 'studied' forms (the French is 'formes studieuses'). It is Liszt who has rendered possible Balakirev and Scriabin and Fauré and Debussy and Ravel. Apart from revolutionizing the technique of pianoforte playing, he has considerably enriched the harmonic vocabulary, and thus prepared a revolution in harmony which others were to carry out. He was one of the first in modern times to use exotic modes and new scales. At a later period of his life, he studied Gregorian chant to good purpose, and realized the importance of Palestrina—thereby again showing prophetic insight."....

—V. Jankelevitch.

Bands and Orchestras

(Continued from Page 717)

tossed his shining baton over the bar of the goal post on the football field, a stunt which has been copied by nearly every college and high school band in the United States. More striking than ever, as each new drum major has put his ability into the stunt, the tossing of the baton has come to have an almost superstitious meaning at Ann Arbor: he must be able to hurl it high and catch it, if the team is to win.

The Indiana University Band is often referred to as the Famous Hundred. It is the originator of many of the formations which football fans have come to expect of bands during football games and remains an outstanding performer in this field. There are other university bands in the country, especially in the Middle West, which were early in using marching formations; and records show that the Hoosier Band was one of the first to stage such formations, for before the World War the Indiana musicians were performing in marching formations.

A Globe Beater

THE UNIVERSITY OF ILLINOIS BAND consists of over three hundred musicians, making it the largest college band in the world. At the games much color is provided by an Indian drum major dressed in typical tribal fashion; and when the band starts moving on the gridiron it looks like a miniature army on parade, while its huge size permits many elaborate formations.

During last fall their band performed at five games, using thirty musical numbers and over twenty different formations in its parade programs. At the "Home-coming Game" one of the formations used was a football and two 77's as part of the band's greeting to Red Grange. At the Ohio State game the marchers formed into a small auto which rolled twenty-five yards down the field but stopped when it reached the

goal line, with only wheels still spinning.

Another outstanding Big Ten band is Purdue; and much of the success and fame is due to its director Professor Emrick, to whom is generally given the credit for conceiving the idea of a college band forming a letter on the gridiron. Other of his innovations include such stunts as "marching" words, trumpet fanfare, pulling the letters out one at a time from mass formation, representing an electric bulletin board, playing the opponent's song, carrying the opponent's colors along with those of Purdue, and the presentation of a gyrating "P" in which the inside and outside columns move in opposite directions representing an electric theater sign.

Big Bass Drums

PURDUE HAS THE SECOND largest bass drum in the world, measuring seven feet three inches in diameter; and, although twelve years old, it is still in fine condition. The honor of having the largest bass drum belongs to the University of Chicago Band; the mammoth drum is approximately eight and one-half feet in diameter, and it sits upon a carriage which in turn is mounted on a set of aeroplane wheels. It takes six men to maneuver it, not including the drummer, and it makes an impressive appearance. The Chicago Band is composed of seventy-five men who feature singing, as well as marching and formations, among their stunt features at games.

The Notre Dame Band of one hundred pieces is a very colorful organization; and since 1923 it has grown well apace of the football team both in local and national prestige. It is a very versatile organization and is well known for its marching and playing ability. Two of the most popular of the band's formations are a block N. D. monogram and a Hello Irish. The drum section is one of the outstanding features,

the members of this group beating their drums with many flourishes and raising their arms in the air in perfect unison. Besides their football appearances, the bandsmen have recorded for the major recording companies and have broadcast over the national networks as well as entertaining at basketball games.

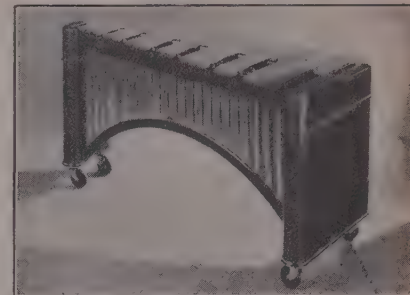
The bands of the Pacific Coast universities all have nationwide reputations for size, musical efficiency, and for the spectacular stunts put on at the big games; and this is especially true of the large California institutions. The Southern California Band, under the capable direction of Harold Roberts, has achieved great renown for its musical and marching efforts. The Trojan Band, which is made up of one hundred and sixty-eight members, is known as a "singing band," and at times on the football field the entire organization ceases playing, with the exception of a small instrumentation, and the full band breaks out in song, singing the words of the song they have just played. The giant bass drum, which is nearly six feet in diameter, is mounted on a chariot which, during drills and parades, is pulled by a small motor car or pony, as the occasion demands.

Spectacular drills are put on at the games, and the Trojan student cheering section adds to the colorful pageantry by forming various letters, words, and designs through color combinations of cards or dress. One of the most striking was the making of a web-foot in honor of the University of Oregon. The Southern California rooters use colored cards, under the command of the cheer leader, supplemented by directions marked on cheer sheets before them. The stunt is carefully worked out in advance. As the first step the head cheer leader and his assistants make a sketch of the picture to be used. The picture is then transferred to a piece of graph paper, which is ruled with squares, producing a design resembling cross-stitching. Each little square on the paper represents a grandstand seat with its rooster. When the design is filled in with colored crayons, it shows at a glance the color of the card each rooster must hold to form the picture. Before the game the instruction sheets are tacked in front of each seat and each rooster does his part by following the directions.

The band of the University of California at Los Angeles is able to work out many novelties, because of their elaborate uniforms and trick capes. These capes, which are gold inside and blue on the outside, are reversible, and so many color schemes are developed. The reversibility of the capes permits part of the band to march with blue capes and the rest with gold capes, thus allowing the band to form many floating letters and designs.

In conclusion let us give a hearty cheer to all the college bands of the country and let us hope that their marching and musical efforts are appreciated during every football season.

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AT THE NATIONAL BROADCASTING COMPANY

Here is a journalistic feature worth talking about. Lawrence Abbott, grandson of the famous American Clergyman, Lyman Abbott, has, through his position in the broadcasting field, received thousands of letters from people who have a "smattering of music," but to whom the language of music is all a baffling mystery. These concert and radio music lovers "play a little" at some instrument but have no idea of ever becoming professionals. They likewise do not want to be bothered with text books, rules, restrictions, and written exercises. Still they have a keen interest in finding out "what it is all about."

Mr. Abbott offers this assistance in a very sound, readable, but popular fashion, quoting harmonic effects from the works of Beethoven, Brahms, Wagner, Debussy, and other classical giants, right down to the latest Broadway hits, in which some ingenious tunemonger has chanced upon some really original use of chords.

Mr. Abbott had his academic training in music at Harvard, and he has done this "Harmony at your Doorstep" in such simple and entertaining fashion that music lovers will revel in it. The series, which will run for many months, will commence in THE ETUDE during the coming year. Tell all of your musical friends about it. You will find it well worth while.

THE MOTIVE POWER IN COMMERCE

The prime motive power in commerce is the old economic law of supply and demand. After that, advertising comes in like the current from some gigantic hydro-electric plant, to turn the wheels of trade and industry. Take away this force and vast unemployment and reduction of incomes would result. Merchants and manufacturers know this and nothing gives them greater satisfaction than seeing their products truthfully and pleasingly presented in their advertising. Their advertising must mean opportunity to you. That is one of the reasons why

It always pays to read Etude advertising.

FRETTED INSTRUMENTS DEPARTMENT

Fun With Fretted Instruments

"It's fun to listen but more fun to play"

By GEORGE C. KRICK

REGARDLESS of the ease with which one can listen to musical programs of every description, there comes a time when most of us have the desire to "make" music or to join others for the same purpose. This craving for self-expression is mainly responsible for the birth and growth of folk songs and again for folk instruments. Italy has its mandolin, Russia the balalaika, Spain the guitar, and Hawaii the steel guitar. Since the advent of these instruments in our own country we have added to their number the banjo and plectrum guitar, and together they have become an important factor in the musical life of our people.

When we examine the fingerboards of the guitar, mandolin or banjo we find metal strips fixed thereon transversely at regular intervals, each space representing a half step in the scale. These metal strips are called "frets"; hence the name "fretted instruments." It can be readily seen that these frets offer great assistance to the young player while acquiring the rudiments of left hand technic. For the same reason he is able right from the beginning to play in tune and to produce a pleasing tone, providing the instrument is a good one and the strings are correctly tuned.

Add to the advantages just mentioned, the sonorous, ingratiating tone quality of the guitar, the silvery bell-like tone of the mandolin and the snappy exhilarating tone of the banjo, and there will be evident the main reasons for the unprecedented popularity of the fretted instruments. Considering music mainly as an avocation, we must admit that fretted instruments are instruments "par excellence" for the amateur or lover of music. Especially for the young people as a cultural means of self-expression and as an asset in their social life, they are unsurpassed.

Instruments That Are Sociable

ONE OF THE MOST pleasureable experiences for the young player is to join others in forming an ensemble, and it is most interesting to consider the many different combinations that can be formed. A first and second mandolin, mandola and guitar or mando-cello make an ideal quartet to which might be added a mando-bass. An orchestra consisting of 1st, 2nd, 3rd mandolins, mandolas, mando-cellos, tenor banjos, guitars and mando-bass, ranging from ten to one hundred members, can be found to-day in many communities. Hawaiian trios, quartets, and larger units; Spanish guitar ensembles; banjo quartets, banjo bands with from ten to seventy-five players have been organized in many cities and towns in all parts of the country. At the last convention of the American Guild of Banjoists, Mandolinists and Guitarists, held in Detroit in the early part of July, more than five hundred players were present for the concert activities, and a number of large banjo bands and mandolin orchestras traveled several thousand miles to take part in the festival concerts and band contests.

The writer recalls with pleasure a rendition, a few years ago in Washington, D. C., of the Schubert "Unfinished Symphony," by a fretted instruments orchestra of one

hundred, directed by Walter Holt. Somewhat different from a regular symphony orchestra; yes, but how beautifully it was done.

A Rich Repertoire

WHEN WE LOOK into the matter of printed music, scored for small and large ensembles, we find that, while there is still room for improvement, the publishers give quite a selection of compositions and arrangements. The writer still remembers the difficulties, during the early days of his career, in finding worth while solos or orchestra numbers arranged for mandolin or banjo. The student of to-day is fortunate in having at his disposal original compositions and transcriptions, classic and modern, instruction books and etudes of an endless variety.

During all these years, while thousands of musically inclined people have come under the spell of the fretted instruments, it was inevitable that from this mass of players there should appear, from time to time, a genius to demonstrate that with hard study and persistence the guitar, mandolin or banjo in the hands of an artist could easily become a concert instrument of the first order.

Those fortunate enough to have attended a recital by Andres Segovia or William Foden on the guitar; Giuseppe Pettine or the late Valentine Abt on the mandolin; Alfred Farland or Frederic Bacon on the banjo, will look back on that occasion as a never to be forgotten event of their musical experience.

An Open Field

THE YOUNG STUDENT with talent and willingness to work and study hard for several years has unlimited opportunities in the fretted instrument field. The radio and concert stage are waiting for those with exceptional ability to "put it across." Orchestra leaders are ever on the lookout for guitarists and banjoists with superior technic and musical ability; and the future promises great rewards for those willing to "pay the price." Many professional guitarists and banjoists are now sitting "on top of the world," so to speak; and there is room for many more.

The same thing may be said of the successful teachers of the fretted instruments. Never was the demand for the good teacher greater than it is at present. But in order to be counted amongst the successful ones, he must be progressive, keep abreast of the times, study the new music and modern methods of teaching, and keep up his technic on the instruments so that he may demonstrate them whenever called upon to do so.

In conclusion: Greetings to the fretted instrument fraternity! It has been our purpose to address this, the first article of the series to follow, to those whose acquaintance with the fretted instruments is limited. In the next issue we shall begin to take up each instrument separately, starting with the classic guitar, treating it from a historical and technical standpoint. Remember that this department has been inaugurated for your information and help and it is our sincere intention to make it fulfill its purpose.

* * * * *

N. B.—On Page 617 of THE ETUDE for September, the name Mrs. William Hughes should have been Mrs. William Jones. We are very sorry.

QUESTION AND ANSWER DEPARTMENT

Conducted

By KARL W. GEHRKENS

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

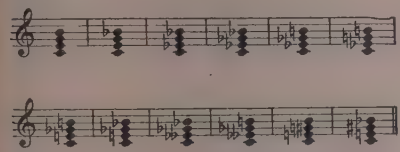
Viennese Waltz Rhythm.

Q. Will you please explain to me, in plain English and by musical illustration if possible, the way to play the so-called "Viennese Rhythm" as used in the Viennese waltzes of Strauss, Gungl, and others; also, an idea of when to apply it and when not. I have made the inquiry from different musicians who profess to know; yet, when they attempted to reduce it to words, they experienced considerable difficulty in doing so, consequently a great deal of ambiguity has resulted by their knowledge being purely empirical. They were, however, able to give me a practical demonstration which I have copied more or less successfully. I play the piano in one of the leading theaters of this city and frequently in our programs a Viennese waltz is included, yet I have a feeling that I am not playing it correctly yet.—H. E. H.

A. Your difficulty is a natural one but the matter is of such a character that I am not at all certain that I can help you. The typical Viennese waltz rhythm consists of a slight shortening of the first beat of the measure with a corresponding lengthening of the second beat, but the actual amount of shortening is a matter of feeling rather than definite timing, therefore, it can not be put into terms of fractional parts of a beat. It is also variable, depending upon the character of the melody in that particular waltz and of that particular time. So it is utterly impossible to give you a prescription which will fit all cases. This matter is very much like the present application of swing music to jazz, and I am often asked to say exactly what a musician does when he plays swing music. My answer to this question is always that he does what he feels like doing at that particular moment; and therefore, swing music, too, must be defined in terms of feeling and intuition rather than by the mode of rational analysis. Music is full of subtleties which cannot be put into words, and it is because of his ability to produce what is called *nuance* that a performer becomes an artist. This is something very personal, and it is so variable in different situations that it cannot be put into terms of a formula. I am often asked, "How long is a hold?" and my invariable answer is, "As long as one feels appropriate to the phrase in which it occurs." I realize that this is rather vague; but the very vagueness and intangibility of music create its charm. If we could reduce all its properties to scientific formulas, with precise and unvarying reactions to all stimuli, music would no longer be an art.

Chords of the Seventh.

Q. Will you please name each of the chords written below and state its respective quality? And will you also give me a working rule as to how to consider thirds and fifths when working with seventh chords?—B. W. L.



A. In harmonic structure a chord is known by what it does. In other words, its relationship to other chords determines its identity. Since all the chords about which you inquire, have been written in an abstract manner, it is impossible to answer your question satisfactorily without giving all the possible key relationships for each chord. I regret that this cannot be done. I suggest that you get one of the following texts from your public library and turn to the chapters devoted to *Secondary Seventh* or *Discords of 2nd, 3rd, and 4th class*: "The Material used in Musical Composition," by Goetschius; "Theory and Practice of Tone Relations," by Goetschius; "Harmony," by Poole and Spalding. The second question regarding "a working rule" for the consideration of 3rds and 5ths in chords of the seventh is not clear. Perhaps the suggested study given above will aid you in seeking the answer you desire.

No Ear for Music.

Q. I have been studying piano for about seven years. I have "no ear" for music; I have no idea what note is being played, whether it be a "C" or a "G" although I am a good sight reader. How could I try to improve my "ear" by myself? I will greatly appreciate whatever advice you have to offer.—M. J. K.

A. If you really have "no ear for music" it is doubtful whether you ought to be planning for a musical career. However, you may be underestimating your ability; and it is quite possible that you may simply not learn to do certain things. I advise you to begin by practicing singing simple hymns or songs at sight, testing yourself at the piano from time to time to make certain that you are right,

but not playing the interval until you have first sung it. Use the *so-fa* syllables as an aid, and make yourself read ahead of what you are singing. Try sometimes to think how a group of notes would sound even before you sing them; then play them on the piano to see whether you thought them correctly. Now take some song that you know very well and think how it would sound if you were singing it. Follow this by thinking how it would look on the staff. Now write on the staff and compare it with the printed version.

If you will spend an hour a day at such activities as these your auditory imagery will improve noticeably—if you have any inherent musical ability at all. For your practice in sight singing, in addition to such song books as you probably have around, you might buy "Supplementary Sight Singing Exercises" by Damsch—Gartlan—Gehrken. This may be obtained from the publishers of THE ETUDE.

Why is the Rest Omitted?

Q. In Sibelius' Valse Triste, Opus 44 (Oliver Ditson Edition), why does no rest occur on the first beat in the upper staff; also, why are there no rests on the 2nd and 3rd beats in the lower staff?—J. E. A.

A. You are correct in your criticism of this edition and all other editions with which I am acquainted include the rests like this:



Spanning Large Chords.

Q. How can I manage this passage from Measure 166 of Mendelssohn's Rondo Capriccioso, Op. 14? My hand is too small to span these left hand chords and they do not sound well rolled.—S.F.

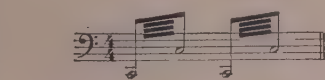


A. Some editors of this piece omit the top C-sharp of these bass chords, as a means of simplifying the passage. If you do not already know it, you will be interested to learn that Mendelssohn composed this wonderful composition at the age of twelve.

Number of Beats Determined by Tempo.

Q. 1.—In your July issue of the magazine you make reference to a piece being written in "that rapid six-eight time." Whenever I have seen a time signature of this type, it was quite natural for me to give every eighth note in the piece the value of a quarter note, and a quarter note the value of a half note or two beats. Can you clear this up for me? Are there any other time signatures having other than quarter notes as a base which must be read differently?

2.—In my musical dictionary a tremolo is described as the "very rapid alternation of the tones of a chord." Must the execution of the following be absolutely accurate?



In pieces such as the Dance of the Hours and War March of the Priests, where the left hand time is comparatively intricate, it is no small difficulty to correctly apportion your notes. The finished product is always so rapid in execution that to the listener the tremolo is nothing more than an attractive decoration which fits in rather well with the main theme played in the other hand. What is the guiding rule for these passages.—W. R.

A. 1.—In a slow tempo, six-eight time is performed with six beats to each measure, the first and fourth beats being accented. But in a quick tempo it is regarded as a duple measure, the dotted quarter being taken as the beat note. It is the tempo that determines the number of beats and this is also the case in nine-eight, twelve-eight, and, less frequently, in four-four. In four-four if the tempo is very quick there are considered to be but two beats to each measure, the half note becoming the beat note.

2.—You are right in your interpretation of the tremolo. One fits the notes in as best one can, without regard for their absolute timing.

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But I have learned that to play Rubinstein's *Romance in E-flat*, or Grieg's transcription of *Ich Liebe Dich (I Love Thee)*,

will give both the player and the discriminating listener a more lively satisfaction.

It is surprising how we can discover fresh beauties that have been hidden for years. Play again a mazurka by Chopin, or his *Waltz in A minor*, or that lovely one in D-flat.

Of course there are some pianists to whom "fireworks" mean more than music, and who never are satisfied unless they are "showing off" their technic. Happy if we can say with late Dr. Bridge (British poet), "I love all beautiful things."

Piano Accordion Department

(Continued from Page 751)

dividual reeds respond each time a major chord button is pushed. Example 3 illustrates the pitch of the individual reeds which sound when a C major chord button is pushed and the switch is applied. Notice the repetition of harmonization in the two octaves. This further explains why too much harmonization and doubling of octaves is not advisable in the right hand music for the accordion, as it has already

Ex. 3



been taken care of within the instrument by the mechanical combination of reeds.

Accordion Questions Answered

By ELVERA COLLINS

Q. Please tell me how old a girl should be before she begins the study of the accordion, what knowledge of piano she should have, and where I can get a good accordion for a girl of about eleven years.—R. B.

A. The study of the accordion may be begun by children of five years of age. No knowledge of the piano is necessary, but care should be taken to be sure that a teacher is selected who will give a thorough foundation in music with the study of the accordion. I regret that I cannot recommend a particular accordion but suggest that you send for literature from the firms whose names appear elsewhere in this magazine. They will forward catalogs and price lists so you may make your selection. A girl of twelve years should have a small size, 120 bass instrument. If she is not strong enough for the weight of that size, select a 60 or an 80 bass accordion, but do not purchase a smaller size as it will not have the dominant seventh chord on it.

Q. Please solve my problem. My hands are always cold, even when I am perspiring and my body is very warm.—M. K.

A. From complete details given in your letter I am inclined to think your difficulty is caused by poor circulation. I suggest that you devote a few minutes at various intervals during the day to general physical exercise. This will help your circulation. Do not practice more than one hour at one time. Relax and do a few physical exercises for fifteen minutes and then practice another hour.

Q. I have little difficulty with my right hand but my left hand gives me a great deal of trouble. Is there a book written especially for left hand work?—E. V.

A. There are two books which have been written to train the accordionist's left hand. Special exercises are given, as well as complete solos wherein the left hand plays both melody and accompaniment. I also suggest that you concentrate on scales for the left hand as well as five finger exercises in all keys.

Q. As a piano player, I have trouble in adjusting my hand to the small keyboard of the accordion. The keys of the accordion are much smaller than the standard piano keys and I find myself playing a tenth instead of an octave. When I have become adjusted to the accordion I have the same trouble when I go back to the piano. Do they make accordions with larger sized keys? What do you suggest.—E. L.

A. Accordions can be built with wider piano keys, but the idea is not practical. If the full range of forty-one keys were built with wide keys, the keyboard would be so long it would be awkward to play in the position required for an accordion. If the number of keys were reduced to permit wide keys, one would be handicapped by the limited range.

You have not stated how long you have been playing the accordion, so I assume that you have recently taken up the instrument. Numerous pianists are doubling on accordion, for orchestra work, which proves that it is possible. Why not set aside a period of a few weeks and concentrate on accordion study exclusively until you acquire the same dexterity upon that instrument as upon the piano. The adjustment of space will be accomplished without any conscious thought when you are more familiar with the instrument. Octave studies as well as arpeggios and broken chords will help you.

Developing a Beautiful Vocal Art

(Continued from Page 747)

do most antagonisms in this imperfect world, in compromise. Tone and word seem to be about equally important to the modern singer. Without either, he cannot escape monotony. The true marriage of the two leads to the happiest results. No invariable rule can be laid down as to which shall dominate. Each song presents a new problem. If it be a lyric song, that calls first of all for beauty of tone, then the pure vowel is of prime importance. If it be a dramatic song that tells a story, then the word will be more important than the beauty of tone. The talented singer will realize these conditions, instinctively. Almost without thought, but rather through the medium of his mood, he will select the

proper combination to produce the best effect. Knowledge, taste, tact, and temperament, the objective and the subjective parts of him, the body and the soul, all are equally essential; and the great artist selects and weaves them into a perfect tapestry of beautiful words and tone.

It is the business of the student's singing teacher, his coach, his musical and his stage directors, while in the studio, to point out clearly and carefully, all these fundamentals; so that, when his long and arduous preparation is ended, he may emerge into the theater or the concert hall where his work will have the appearance of that passion and control, of that sincerity and spontaneity, which mark the finished artist.

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VOICE QUESTIONS

Answered

By FREDERICK W. WODELL

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published

The Singer-Musician.

Q. I am twenty-one years of age and have a dramatic soprano voice. I have studied singing about two years. My teacher says I have progressed very rapidly, and this because I not only have a good voice but also am a good sight reader and musician. Yet I feel I do not know as much as I should about composers, other artists, and so on.

(1) Please give me a list of books the reading of which would enlarge my vocal knowledge, and so forth, so that I may be able to converse intelligently with the many professional musicians with whom I associate.

(2) Opera is my goal. Kindly give me a list of operas for my type of voice.

(3) I have had some radio work and think that is probably the most profitable aim for young singers at the present time. What do you think? Any information you can give me about subjects connected with singing will be appreciated.—H. M.

A. (1) You appear to be an exceptionally intelligent student; and we are very glad you have the desire to broaden your musical knowledge. Your singing will be strengthened by such study. Here are a few outstanding books for your use: "The Science of Musical Sounds," by D. C. Miller. See especially the chapters on the "Vowels" and "Words and Music." "Music to the Listening Ear," by Will Earhart. Read particularly the chapter on "Design in Music and Its Effect on Feeling." "The Victor Book of the Symphony"—a new and fascinating volume, which will help the reader to understand the best in instrumental music—knowledge which singers need. "Music Appreciation," by C. G. Hamilton—most useful to the singer. "Early History of Singing," by William J. Henderson—fascinating and informative. "Some Famous Singers of the Nineteenth Century," by Francis Rogers. "Great Women Singers of My Time," by Herman Klein. "Evolution of the Art of Music," by C. H. H. Parry. "The Complete Opera Book," by Gustav Kobbé. "Aspects of Modern Opera," by Lawrence Gilman, music critic of the New York Herald-Tribune. "The Art Song in America," by William T. Upton—extremely valuable to the singer. "The Singing of the Future," by D. Frangon Davies. Do not fail to include this profound and stimulating book in your library. "Style in Singing," by W. E. Haslam—of particular value to students of opera and oratorio.

(2) Not having heard you sing, we are not certain of the exact type of your voice. Look over the following operas: "Aida," "La Trovatore," "La Gioconda," "Ernani," "La Tosca," "La Traviata" and "Norma." These are listed as being in the repertoire of Gina Cigna, an Italian singer who joined the Metropolitan Opera Company in 1937. She is advertised as a "dramatic soprano." "Norma," you will understand, calls for the "grand" style, and it demands also remarkable agility of voice. Rosa Ponselle made good in it. You might read the life of Lilli Lehmann to your advantage.

(3) Possibly; but there is fierce competition in this field. So get something special with which to appeal to the "great public of the air."

Any of the books (including operas) mentioned in this answer may be secured by addressing the Order Department of the publishers of THE ETUDE.

Selecting a Teacher.

Q. (1) I read with keen interest the voice questions each month in THE ETUDE, and have profited so much from some that I am taking the liberty of asking for advice. I have had some vocal training; I love singing, and feel that I would like to have an interview with a real good teacher in a larger city. My nearest place is . . . How can I find out who in that city is a first class teacher?

(2) I understand that a teacher named Myer, not now living, wrote some books on vocal work. Does the Presser Company carry any of this material?—D. N. R.

A. (1) Look up the announcements of teachers in THE ETUDE. This Department can not recommend a particular teacher. By personal inquiry you should be able to discover who, among the many vocal teachers in the city you mention, has for a series of years been sending out pupils who sing with good tone quality, exhibit a good legato and sostenuto, have the ability to shade their tones and to sing with more or less "expression," and so as to be understood by those who really listen.

(2) Edmund J. Myer wrote several books on singing, one of which is published by the Theodore Presser Co.

Tenor Troubles.

Q.—I am a tenor singer of middle age. My doctor advises me to have my tonsils removed, and he states that there are different ways of removing them. As a means of preventing possible injury to my singing ability, he suggests "burning them out" rather than cutting. If there is a method of removing them that safeguards the voice, would you appreciate your giving me particulars through THE ETUDE. Is it possible to clean out the tonsils and to treat them effectively enough to regain their healthy condition? I feel as though I would go to any length rather than run the risk of injuring

or possibly losing the only real pleasure I get out of life.—"Troubled."

A.—Should you decide to have an operation, it would be well to secure the services of a throat specialist who is known to have success with the throats of singers. Whether you should have the tonsils dealt with in this way or that is surely a matter for decision by a surgeon of large experience. In his valuable book, "Hygiene of the Voice," Dr. Irving W. Voorhees says: "An analysis of 5,000 tonsil operations in singers shows that in the hands of skilled operators there need be no fear of bad results. The singer's problem is a very special one, and no laryngologist should undertake to operate on these patients, unless he has some knowledge of the art of singing."

Classifying Male Voices.

Q. (1) I am thirty years of age, have sung high bass in choral groups, for years, and for the past ten years have been singing low bass as well. Have a thorough knowledge of instrumental music, recently had attention called to my voice, and have been doing a little vocal study for the past year. (1) What is the difference between baritone and bass baritone? (2) My range is



with F, F-sharp, G higher, but these tones bring on a hoarseness which is annoying. I do not use these tones, except to add color to the ending of the songs which need it. I believe that with the proper production and placement these tones can become very useful. They are easily produced when I place them in that region above the palate, and a bit forward, being felt in the bones just under the bridge of the nose (ethmoid); but they sound muffled, or bottled up, and I am not able to sing very softly on these tones. What is wrong? I have already learned many arias commonly sung by baritones and basses. (3) Would my age necessarily prohibit me from becoming a good singer?—W. W.

A. (1) Voices are classified according to quality as much as by compass. There are many individual variations within any conventional voice class. Keeping these points in mind, you may reasonably consider that a so-called bass-baritone differs from a baritone in the fact that his voice partakes more of the breadth, downward extension, and general hue of the bass, than does that of the baritone. Some speak of the baritones as tenor-baritone and bass-baritone, according to the color of the voice. The baritone often has a good high F, and some do the G and even the A-flat for an occasional effect. The basso-cantante comes between the baritone and the low bass, and partakes somewhat of the compass and character of each. (2) It is evident that you are an intelligent musician, and must therefore realize that the hoarseness you speak of betokens an unnatural use of the vocal organ. The word "placement" has different meanings to different people. First of all, a tone needs to be well born, correctly generated at the larynx, with the resonating chambers and parts free, and properly conditioned to give the fullest reinforcement possible for the particular voice. Begin to get your tone-production on a basis of real breath control and responsive freedom of all parts concerned at least as low as the A, fifth line, F clef, and keep it so upon each rising semitone. We believe you are ready to read, compare and digest the matter contained in the following works: "Art of Singing," by William Shakespeare; "Guide to the Male Voice," by Frederic W. Root; "Lyric Diction," by Dora Duty Jones. (3) From your letter, we judge not. However, you possibly may have acquired bad vocal habits, which too many chorus singers get into, and these would make your progress comparatively difficult and slow. Use your mind. Think first, then sing. Quality before power of voice. Physical ease and good quality go together. When you sing, say and mean something.

On "Singer's Gossip."

Q.—Have been receiving THE ETUDE but a few months and am much interested in your voice questions and answers. I am seventeen, and have taken voice lessons for a little over a year, and I was making good progress until three months ago when this suddenly stopped. From talk with musical people I believe I am not getting the proper method of singing. Would like to know of a good teacher in my city, and also the names of some well known and reliable music schools or conservatories here. Thank you.—Miss G. S.

A.—First, we would warn you against too much gossiping with musical people, and especially vocal students, about your teacher and "methods." Young singers are apt to have a violent attack of "teacheritis" for the first period of study, and no teacher or method but their present one can possibly be, in their opinion, "correct." You see the point, of course. Then a good many "musical people" have the bad habit of forming judgments as to teachers and vocal "methods," upon insufficient data, yet pronouncing their opinions with great assertiveness. Some of the best vocal teachers and schools of music in your city have announcements in THE ETUDE. Get into touch with them.



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The Etude Music Magazine

THEODORE PRESSER CO., Publishers
 1712 Chestnut Street, Philadelphia, Pa.

To-DAY, more than ever, in order to attain any standing in the realm of music, one must have an extensive knowledge of as many branches of the art as possible.

Dealing with the practical side, from the earliest start, the perceptive and conceptive faculties must be encouraged, making use of the four points heading this article, in the order as placed.

Let us suppose a certain short piece of piano music is to be studied. We specify piano music, as that brings in a melody and the accompanying harmonic parts within close vision on the two staves.

First, use the eyes; that is, visualize it, very carefully, noting the flow of the melody, its ups and downs, the tempo, and phrasing; then try to hear in your mind what you think it should sound like; that is, auralize it, humming it as far as possible, if you like; but do not touch the instrument yet.

When you think you have a good idea of the piece in short sections or phrases, then give attention to the lowest outside part, in the same way, afterwards trying to hear in the mind the two parts together.

It would be as well now to test your conception, by playing these two outside parts together, omitting the inner parts, noticing the form the parts take in relation to each other, and listening carefully to the resultant harmony.

You can make this more interesting graphically, by drawing a diagram on

paper. Mark off measures of equal length along a horizontal line; above the line show the highest part as a trail, by using short, straight lines either rising, falling or horizontal, as the music flows on from note to note; do the same with the lowest part, being careful to see that the two parts keep together within the same measures. Do not let them run astray and overtake each other.

After this, the more difficult test will be the study of inner parts, following the same procedure. Be sure to criticize your conception with the resultant playing. Note any weak places and repeat the playing of these until your ear is accustomed to the sounds and can readily recognize the same harmonies when heard at some other time.

This kind of study should of course be worked up gradually, from the very simplest exercise in a single note melody of, let us say, four bars, or even less, adding other parts as the pupil progresses. A few minutes each day devoted to this practice will considerably strengthen the powers of perception and conception.

A good conductor of an orchestra has to prepare himself along these lines, in order that the numerous parts for the different instruments may be kept in mind; this means visualizing, auralizing, practicing and criticizing intensively; memorizing will result almost naturally, but one must not be in a too great hurry to jump to the top.

The Gospel of Relaxation

(Continued from Page 711)

an ardent Herbert Spencerian, and a neighbor tried to trounce me by holding forth "Draper" as being far more up-to-date. One day I was in his library, and took down from the shelves his copies of Draper—and found the pages uncut. An author is quite defenseless in such cases!

Stiffness Irreconcilable with Ease

FINALLY, the opposite to our "Gospel of

Relaxation" is then a doctrine of "Defeatism," and this, incredible as it may seem, has lately been deliberately taught by some. Instead of doing all we can to omit every action that will impede or frustrate our obtaining complete agility and fullest tone, stiffness is actually advocated! This, however, must inevitably ruin all ease in Technique, and all accuracy in musical expression.—*The Music Teacher.*

Universality of the Piano

(Continued from Page 712)

of the marching troops, first in the distance, hardly audible, then growing louder and louder, until reaching a tremendous amount of sonority. One should hear the tambours, the fifes, the trumpets, and, toward the end, even the thundering of the cannons.

The *Waldesrauschen* of Liszt is also by no means a dry study, having only a digital exhibition in view; it is a tonal picture, first of the faint rustling of the leaves and then of the roaring of the forest beaten by the infuriated hurricane.

In Beethoven's sonatas it is not easy to discover what the master had in mind. A mere correct rendition of the music would be inadequate. It is known that Beethoven

made first "a poetic picture" in his mind, which he endeavored to reproduce in the music. Try to unearth what the master has thought, and to express it in your version. A somewhat misconstrued interpretation is preferable to none at all. Hans von Bülow, in his comments to Beethoven's sonatas, and Adolf Bernhard Marx, in his "Guide to the Performance of Beethoven's Piano Works," will be of considerable help in this pursuit.

And now, in a last word to the young artist, the pianist should transform himself into an orchestra leader and feel, when playing, that he has at the command of his fingers all the finer qualities of the better members of the grand orchestra.

* * * * *

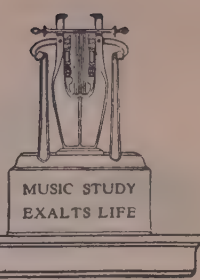
"A great musician is a paradox, a miracle, a multiple-sided man—stern, firm, selfish, proud, unyielding; yet sensuous as the ether, tender as a woman, innocent as a child, and as plastic as potters' clay. And with most of them, let us frankly admit it, the hand of the Potter shook. When people write about musicians, they seldom write moderately. The man is either a selfish rogue or an angel of light—it all depends on your point of view. And the curious part is, both are right."—Elbert Hubbard.

THE ETUDE



The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers

— November 1937 —

All of the Forthcoming Publications in the Offers Listed Below Are Fully Described in the Paragraphs Following. These Works Are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALBUM OF SONGS—HIGH VOICE—SPROSS	\$0.60
ALBUM OF SONGS—LOW VOICE—SPROSS60
ART OF INTERWEAVING MELODIES—OREM60
CHILD'S JOURNEY—RICHTER35
CHILD'S OWN BOOK—BRAHMS, TSCHAIKOWSKY, MACDOWELL—TAPPER10
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ALL THREE25
FOURTH YEAR AT THE PIANO—WILLIAMS50
GOLDEN KEY ORCHESTRA SERIES—REIBOLD AND DYKEMA20
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PLAY WITH PLEASURE—PIANO ALBUM40
TEN STUDIES IN STYLE—PIANO—KERN20
TWENTY-EIGHT MINIATURE ETUDES—PIANO—KETTERER30

There Is Music for Every Christmas Celebration

High time to plan that musical program for Christmas, if you have not already done so. Whether it be the dignified cantatas or anthems sung by the choir, the carols of the waits, the pantomimes of the Sunday school, or the playlets and operettas children love to present, one should delay no longer if time for adequate rehearsal is to be available.

The publishers will gladly help you in preparing your program by suggesting appropriate music and by sending selections of cantatas, anthems, operettas, etc. for examination. Write to THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia, describing the type of music you wish and giving some idea as to the number and capabilities of the performers.

If you prefer to make your own selection from catalog listings and descriptions ask for the helpful folders: *P-2 Christmas Music* and *P-10 Christmas Entertainment Material*.

The average volunteer choir may still prepare the new Christmas cantata, *The Child of Bethlehem* by Louise E. Stairs (60c), if rehearsals are begun at once. Have you seen the carol collections, *Christmas Carols We Love to Sing* (Mixed Voices or Unison Singing) (15c) *Christmas Carols for Treble Voices* (Two-Part) (15c), and *Yuletide Carols for Men's Voices* (15c), which include the better known carols in singable arrangements for groups of holiday merry-makers?

For Your Musical Scrap Book

It's easy enough to find pictures and biographies of the great music masters for scrap books and general reference purposes. Our *Music Teacher's Handbook* lists any number of pictures of the great composers in almost any size and style you could want. But pictures of modern and contemporary musicians were, until the introduction of THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES, difficult to find. And, if found, biographical information was very often lacking. In just these respects THE ETUDE col-

Keeping up to the Minute



● Before us is a book dealing with the technic concerned in a great industry, which has an annual turnover of several hundred millions of dollars. The book was published in 1928, ten years ago, and yet it is so hopelessly out of date that it is completely worthless,—

so rapid has been the advance of the methods employed in the industry.

We are living in a day in which incessant alertness and great adaptability to change must be an important part of success.

This is the reason why we have urged our readers to keep up with the very latest publications and ideas.

Your publisher stands ready at all times to send you at once, all necessary information and catalogs without charge. Music catalogs are expensive. Those published in America represent an investment of several hundreds of thousands of dollars. In Europe certain catalogs are sold at rates that you would consider exorbitant. In America catalogs are all given away free for the asking.

In education, however, many of the "old standbys" which have been kept up-to-date are often far better than some new works which have not been "seasoned" by experience and time. *Webster's International Dictionary*, for instance, which has been regularly revised and kept abreast of the times, is one of the best of all dictionary purchases, although it was first published over one hundred years ago. There are many music books and methods which, like *Euclid's Geometry*, will be valuable for centuries. No one has ever improved upon *Czerny's Studies* or *Chopin's Etudes*.

The advice of your publishers may be invaluable to you at this moment.

lection meets a real need. First of all, it includes not only the classic composers but everyone worthy of recognition in music, from its very beginnings right up to date. Next, each picture is accompanied by essential biographical information. And finally, the combination of picture and biography makes the collection as valuable for reference purposes as for scrap book use.

Each month THE ETUDE brings you a new installment of 44 picture-biographies from the collection. This month's installment appears on page 700. If you have not been following this unique feature, start now. And, if you would like to have additional copies of this, or any past installment, we will be glad to supply them at the rate of 5 cents each.

28 Miniature Etudes

A Book of Studies for the Third-Grade Piano Student
By Ella Ketterer



It is not surprising that such successful books as *Adventures in Music Land* and *Adventures in Piano Technic* by Ella Ketterer would create a demand for a third book to carry the pupil on toward further progress. In answer to this demand, we are pleased to announce a new work by the same writer, a book of attractive studies which will be useful for the piano student in the third grade.

The author has learned from her rich experience as a teacher that a short study, which emphasizes a definite technical problem, is most advantageous for the pupil. Hence she has prepared, in this new work, twenty-eight miniature *etudes* each one page in length. While a technical problem is the basis of each study, the melodic gift of this composer succeeds in making tuneful "pieces"

out of exercises. Attention is given to arpeggios, chords, hand-crossing, chromatics, fingered thirds, wrist development, special exercises for the fourth and fifth fingers, repeated notes, rapid passages divided between the hands, trills and turns, suspensions, and left-hand technic. Each exercise has an attractive title to capture the pupil's interest and brief suggestions introduce each problem in a most helpful way.

A single copy of this new book may now be ordered in advance of publication at the low cash price of 30 cents each, postpaid.

Master Pieces with Master Lessons

For the Piano

Most readers of THE ETUDE are familiar with the master lessons on concert piano numbers which from time to time have been published in this journal. Some have saved their copies of these, but frequently requests are received for duplicate copies of the issue in which a certain master lesson appeared, as the writer either had lost or misplaced his copy, or was a teacher wishing to use the lesson suggestions with an advanced pupil.

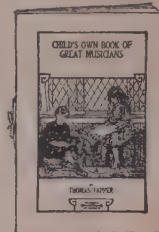
This demand inspired the compilation of *Master Pieces with Master Lessons*, a volume which will contain master compositions keyed with master lessons, the compositions selected from Bach, Handel, Chopin, Liszt, Mozart, Schubert, Schumann, Brahms and Mendelssohn and the master lessons by Moriz Rosenthal, Mark Hambourg, Sigismund Stojowski, John Orth, Katherine Goodson, Edwin Hughes, Victor Biart and Walter Spry.

Truly an array of distinguished names to be found represented in any volume of piano literature. In advance of publication you may order a copy of this excellent book at the special cash price, 50 cents, postpaid, the book to be delivered when published. When placed on the market the retail price of this volume necessarily will be much higher.

Child's Own Book of Great Musicians

Brahms Tschaikowsky MacDowell
By Thomas Tapper

The title page illustration here shown is, no doubt, familiar to many teachers. Thousands of little pupils have proudly displayed their "own book," after studying the biographies of the masters previously published in this series and following the directions for completing and binding the books.



For many years, now, youngsters have been gaining a first knowledge of the great masters—Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann, Verdi and Wagner—in reading Mr. Tapper's *Child's Own Book of Great Musicians* series.

The author finally has been prevailed upon to add three more books to the list of biographies obtainable, viz., Brahms, Tschaikowsky and MacDowell. These, too, will be unbound copies, with cover, sheet of "cut-out" pictures, and needle and cord for binding in art-style.

In advance of publication orders for these may be placed at the special cash postpaid price, 10 cents each; 25 cents for the three.

A Vocal Solo for New Year's Eve

Singers who are called upon to contribute to the church services of New Year's Eve will be delighted to know that a fine dramatic solo with appropriate text for such occasions has just been published. The title is *The New Year's Coming In* and it is a composition of William C. Steere. The voice range is from d to g. Order by Catalog Number 30697. Price, 40 cents.

The Art of Interweaving Melodies

A First Method of Counterpoint for Students of All Ages

By Preston Ware Orem
Mus. Doc.

When the author's *Harmony Book for Beginners* (\$1.25) was published a revolutionary presentation of a hitherto dry and academic subject was revealed. Teachers who used it, either in individual instruction or in classes, soon noticed an awakened interest on the part of their pupils. They found, too, that these students progressed more rapidly.

The "follow-up" book *Theory and Composition of Music* (\$1.25) has introduced many to the joys of original musical composition and now *The Art of Interweaving Melodies* will take them into Counterpoint, the science which marks the finished composer, the creative artist who contributes something really worthwhile to the art of music.

In *The Art of Interweaving Melodies* Dr. Orem employs the same colloquial style of presentation that characterized his earlier works and, after covering strict counterpoint in two, three and four parts (with a generous supply of examples in both major and minor keys) he leads the student through free counterpoint, applied counterpoint, modern part writing and various contrapuntal devices, the choral prelude and the invention.

Advance of publication orders for this work may be placed now at the special cash postpaid price, 60 cents.

(Continued on Page 762)

ADVERTISEMENT

An Old-Fashioned Charm

Musical Comedy in Two Acts and Four Scenes
Book and Lyrics by
Juanita Austin
Music by
Clarence Kohlmann

This new operetta, which is now well along in the engraving and proof-reading handlings necessary to its publication, has many qualities to recommend it most highly to amateur performers. School music workers will find it acceptable for high school groups, and college and community groups, not having available sufficient talent and facilities for the more pretentious operettas of the Gilbert and Sullivan proportions, will find excellent opportunities offered to them for a "hit" production in *An Old-Fashioned Charm*. There are dreamy melodies, lively tunes, and motivating rhythms in the music of the songs and dances. There is some easy four-part work in the choruses, while on other occasions portions of the choruses are handled with the parts moving along together effectively in unison. The story has some humorous situations and stages where things are enough to make anyone wonder as to how all will be worked out to sunshine and smiles rather than tears and tragedy. Despite the intrusion into an existing "match" and strenuous competition for winning the interest of a handsome director from Hollywood, everything does come to a delighting ending even though the hero does get himself involved by having too many old-fashioned charms to hand out as keepsakes. When published, a Stage Manager's Guide and Orchestra Parts, if desired, will be obtainable on a rental basis.

In advance of publication, a copy of the Vocal Score giving the music and dialog may be ordered at the special advance of publication cash price of 40 cents, postpaid. A single copy only is offered to advance of publication subscribers at this price.

Little Pieces from the Classic Masters

For Violin and Piano
Compiled and Arranged by
Leopold J. Beer

There is no surer way to develop an appreciation of the finest music than to be familiar with the compositions of the masters. To assure later sound judgment in musical values, students should be given the best in music at an early age.

The ten violin pieces making up this volume are representative of the early classic school. Henry Purcell (1658-1695) is drawn upon for an *Air in C Major* and *Rigaudon*. Francois Couperin (1668-1733) likewise supplies two numbers, *Gavotte* and *Rigaudon in D minor*. The remaining composers furnish one each, as follows: Jean Philippe Rameau (1683-1764), *Menuet*; Johann Sebastian Bach (1685-1750), *Sarabande*; George Fredrick Handel (1685-1759), *Courante*; Christoph W. R. von Gluck (1714-1787), *Andante*; Johann Kuhnau (1667-1722), *Air in A Major*; and Louis Couperin (1630-1665), *Sarabande*.

The compiler of this volume, Leopold J. Beer, has succeeded in selecting an unusual variety of charming music and his scholarly arrangements are evidence of his own musicianship. While these pieces are within the grasp of the advanced first position player, additional fingerings for third position performers are supplied.

All in all, this is one of the finest violin collections we have been privileged to offer our readers. Until the book is issued, copies may be ordered at the special advance of publication cash price of 35 cents, postpaid.

Fourth Year at the Piano

By John M. Williams

The special advance of publication price offered on this work, 50 cents a copy, postpaid, will be continued during the current month and teachers, or self-help students, may still place orders for first-off-the-press copies, to be delivered when the book is published. It is hoped that the author soon will complete the book so that those studying his *Third Year at the Piano* (\$1.00), published a few months since, will have a logical work with which to continue their musical education at the keyboard.

Golden Key Orchestra Series

Compiled and Arranged by
Bruno Reibold
Edited and Annotated by
Peter W. Dykema
With Recordings by
the RCA Victor Co.

The music played by the average high school orchestra of today would have challenged the capabilities of many a professional organization a decade or two ago. Hence, in compiling this series, designed to supply additions to the orchestra's repertoire at a very reasonable price, the compiler has selected for material works of such composers as Bach, Moussorgsky, Rimsky-Korsakov, Grieg, Wagner, Meyerbeer, Richard Strauss and MacDowell.

Backed by the editorial work of Mr. Dykema, these selections have been arranged for orchestra with a full range of parts, including 4 Violins, 3 Saxophones, 3 B-flat Trumpets, 3 Trombones and 4 Horns in F. The Tympani and Drum parts will be issued in separate books. The Conductor's Score provides a Piano part for rehearsal use and for conducting. It is arranged conveniently upon four staves, with the various instrument families grouped.

Since the initial announcement of this book's forthcoming publication much interest has been manifested by directors of high school orchestras in the recordings of each number that are to be made by the RCA Victor Co. These should prove of immense help to both conductor and orchestra. Due announcement will be made by the RCA Victor Co. when these recordings are available.

Orders for parts for the various instruments of the high school orchestra may be placed now with THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia, at the special advance price, 20 cents each. The advance cash price of the Conductor's Score is 40 cents. This publication will be available only in the U.S.A. and Its Possessions.

A Child's Journey

Rote Songs for Primary School Activities
By Ada Richter

There are 16 songs with attractive melodies and captivating rhythms to be included in this forthcoming book. Although there are possibilities of dividing these songs into such groups as Community and Transportation, Circus and Zoo, Farm and Country, and Holidays, which groups cover helpful activities in the primary grades, the collection as a whole lends itself to covering a story representing a child's journeys on some holiday outings. In addition to having engaging musical qualities and interest-holding text, these songs stay safely within an acceptable range for the little soloist or group of singers in the primary school ages. In all cases the piano accompaniments, which may or may not be used, as desired, are easy to play.

Single copies may be ordered in advance of publication at the special cash price of 35 cents, postpaid.

Play with Pleasure

An Album for the Grown-Up Piano Student

That adults are taking up the study of music in increasing numbers is recognized not only by the teacher, for whom new fields are opened up, but also by those who supply the music prepared for such purposes. The immediate success of *Grown-Up Beginner's Book* (\$1.00) and *Progressing Piano Studies for the Grown-Up Student* (\$1.00) by William M. Felton gives ample evidence of this fact. It has been the purpose of the editor of this new book to make it the best collection of pieces ever offered the progressing adult beginner. In it are found selections from the classic, romantic, and modern schools, pieces designed to please a variety of tastes. Also there are many arrangements of songs, from opera, light opera, and symphonic works, compositions which players would want to possess permanently. The editing, fingering, and pedaling are in the most up-to-date manner.

A single copy may be ordered now in advance of publication at the special price of 40 cents, postpaid. Available only in the U. S. A. and Its Possessions.

ADVERTISEMENT

Albums of Songs

High Voice By Charles Gilbert Spross
Low Voice Mus. Doc.

Radio and concert singers, who have programmed the songs of Dr. Spross, will be glad to obtain one of these convenient collections of outstanding favorites. Voice teachers, who admire the writings of this sterling American composer, will welcome the publication of these albums as an economical means of building their pupils' repertoires and for the selection of recital material.

These albums will not have the same contents. In the high voice volume will be found songs that have proved successful with sopranos and tenors, and in the low voice volume there will be contralto solos and those virile songs that Dr. Spross has composed especially for baritones and basses.

Our Publishing Department hopes to have these volumes ready for delivery by Christmas. What a fine gift for your singer friend they will make! The cash advance of publication price is only 60 cents for each volume, postpaid. Be sure to state which volume is desired.



Musical Visits with the Masters

Easy Piano Solos Arranged from the Classics

Recognizing the importance of introducing to young students the music of the great classic composers, many ingenious methods of presentation have been devised by modern educators. Here is an album of easy-to-play arrangements of classic compositions that will be somewhat different from others previously published.

To begin with, the numbers selected for the book most truly mark the style of the composer. The arrangements, for pupils about completing one year of study, will endeavor to retain, in so far as possible, the quality of the original. Then there will be a page of the composer's pictures which are to be cut out and pasted in a space provided for them at the composer's piece where it appears in the book. The pictures will be in pen-sketch form and they will be accompanied by biographical notes.

Surely a book of this kind will prove both interesting and helpful to young piano students. Why not order a copy now while it may be obtained at the special advance of publication cash price, 20 cents, postpaid?

Grown-Up Beginner's Violin Book

By Maurits Kesnar

There have been numerous requests in recent years for a different type of violin instruction book which would present to the mature student the fundamentals of violin playing in a manner designed to maintain his interest and keep pace with his more rapid progress. In view of the tremendous popularity of similar books for the adult piano beginner, we feel confident that readers will welcome this announcement of the forthcoming publication of the *Grown-Up Beginner's Violin Book*.

The author, Maurits Kesnar, is now head of the instrumental and orchestra department at Augustana College, Rock Island, Illinois; formerly, he held a similar position at Phillips University, Enid, Oklahoma. His own study of violin was done at the *Conservatoire*, Amsterdam, Holland, under Alexander Schuller and Carl Flesch. Coming to America in 1923, he went to Minneapolis to become first violinist in the Minneapolis Symphony Orchestra under Verbrugghen; here he headed the violin department of the Albert Lea School of Music. In addition to his teaching, he has been active as chairman of the orchestra committee of the Tri-State Band Festivals held in Oklahoma.

To acquaint the mature student with the various finger patterns of each string, the

(Continued on Page 763)

World of Music

(Continued from Page 702)

NATHAN GLANTZ, who was one of the leaders in bringing the saxophone into its present vogue, died August 6th, at Brooklyn, New York. He first attracted attention in the "laughing sax" feature of the "Dardanella" of some decades ago; he was one of the first saxophonists to make records and to play over the radio, as well as to play the saxophone in a symphony orchestra; and he was selected for the saxophone soloist in the famous *Bolero* of Ravel when it was performed by the Philharmonic-Symphony Orchestra with Toscanini conducting.

THE NATIONAL CONSERVATORY of Rio de Janeiro, Brazil, has instituted a contest for children of five to six years of age, to discover those of special talent, who will receive a complete musical education gratuitously.

MARCIA VAN DRESSER, American soprano, died on June 11th, in London. A pupil of Jean de Reszke, she sang in 1903 with the Metropolitan Opera Company, then had further study at Munich, and from 1908 to 1914 sang Wagner rôles at Dresden, Frankfurt and other Continental centers, as well as at Covent Garden, London.

IN CELEBRATION of the one hundred and twenty-fifth anniversary of the birth of Liszt, his oratorio "Christus" has had a festival performance at Budapest with Vittorio Cui conducting. This work had its Hungarian première seventy years ago, under the baton of the composer.

THE HANDEL OPERA FESTIVAL of Göttingen has been revived with a performance of "Rodelinde" on the opening night. A high point of this seventeenth of these events was the presentation of "Scipio" (composed in 1726), given for the first time in a German translation by Emile Damk. Henry Purcell's "Ode to St. Cecilia's Day" was included in recognition of the friendly reception extended to Handel by the British capital.

* * * * *

COMPETITIONS

A CASH PRIZE of Five Hundred Dollars is offered by the New York Women's Symphony Orchestra, for an orchestral composition of not more than twenty minutes in length. Entries close December 30, 1937, and full information may be had from the New York Women's Symphony Orchestra, 53 West 57th Street, New York City.

A FIRST PRIZE of one hundred and fifty dollars, a Second Prize of one hundred dollars, and a Third Prize of fifty dollars are offered by the Richard Wagner Society, Inc., of New York, for the best English translation of a scene from the master's "Siegfried." The contest closes December 31st; and full information may be had from Dr. Ernst Lert, secretary, Richard Wagner Society, Inc., 528 West 111th Street, New York City.

A FIRST PRIZE of one thousand dollars for a major work for orchestra, in any form and not more than twenty-five minutes in length; and a second prize of five hundred dollars for a shorter work; are offered by the Philharmonic-Symphony Society of New York. Entries close October 15, 1937, for the shorter work and January 1, 1938, for the larger one. Full particulars may be had from the Philharmonic-Symphony Society, 113 West 57th Street, New York City.

AMERICAN BORN WOMEN COMPOSERS are offered prizes for a large choral work for women's voices, an *a cappella* work for women's voices, a short work for women's voices with accompaniment, and for a Sigma Alpha Iota Hymn. The competition is sponsored by the Sigma Alpha Iota Sorority; it closes January 1, 1938; and further information may be had from Helen Bickel, 833 Salem Avenue, Hillsdale, New Jersey.

Grown-Up Beginner's Violin Book—Continued from Page 762

key of C approach is used from the beginning. After preliminary open string work, exercises are presented employing the 1st finger on all strings, followed in order by the 2nd, 3rd, and 4th fingers. Illustrations and charts simplify problems of holding the violin and bow and the placing of the fingers on each string.

By the use of a second violin, or teacher's part, to enrich the harmony, progress from the very first is made more fascinating. A special feature that will appeal is the group of copyrighted pieces, used only in this book; also, the arrangements of folk songs and dances and classics from the masters given complete with piano accompaniment.

The low advance of publication cash price of 40 cents a copy, postpaid, will assure you of a first-from-the-press copy. Available only in the U. S. A. and Its Possessions.

Ten Studies in Style

For the Piano

By Carl Wilhelm Kern

Few American piano teachers are unacquainted with the name of Carl Wilhelm Kern. Hundreds of pieces bearing his name have been used in their studios and his successful study book *Twelve Melodious Studies Featuring Scale and Chord Formations* (60c) has been assigned many a student in the third grade of piano instruction.



Mr. Kern, who conducts his own school in St. Louis, knows that the type of instructional material needed for use with the American student of today must be interesting and instructive. He has a remarkable gift of melody, as proved by the many popular teaching pieces from his pen in the catalogs of the leading publishers. Therefore, teachers have every reason to expect that this new set of studies will be found most acceptable.

The problems that face pupils in the second grade, such as crossing hands, contrasting dynamics, scale passages, phrasing, and varied rhythms, are all covered in these studies. Imaginative titles like *Banjo Joe*, *At a Military Post*, *Rustic Dance*, *At Midnight* and *At the Airport* make the studies more interesting to the pupil.

This study book will be an addition to the well known *Music Mastery Series*, copies of which all retail at the uniform price of 60 cents. In advance of publication, orders for single copies of this book may be placed at the special cash price, 20 cents, postpaid.

Advance of Publication Offer Withdrawn

In ample time for adequate rehearsal before the holiday presentation of the work, our Publication Department releases a Christmas cantata that for the past few months has been listed and described in this Publisher's Monthly Letter. The special advance of publication price, therefore, is withdrawn and copies are now available at your local music store, or may be obtained for examination from the publishers.

The Child of Bethlehem by Louise E. Stairs is a Christmas cantata written with the average volunteer choir in mind. The choruses while effective are not difficult to learn and the solos for Soprano, Alto, Tenor and Baritone are pleasing and yet written within a limited range. By way of variety there is a *Cradle Song* for Alto solo, with humming accompaniment in two parts, a men's chorus and several duets and trios. The text has been selected from the Scriptures and appropriate hymns. Price, 60 cents.

Consistent Performance

Whether it be sports, motors, medicinal helps, or any one of numerous other activities or things which might be discussed, "consistent performance" is a greatly-to-be-desired attribute.

It is the consistent performers that get the chance to represent their countries in Olympic games, and it is the consistently good cooks who win the prizes at county fairs.

In the publishing business, it is the consistent sellers which deplete stocks and win a place on the printing orders for new editions. Following is a list of some of the numbers which came up for reprinting during the past

month. Anyone wishing to make acquaintance with any of these works may order a single copy for examination with full return privileges if not found to be just the thing to fit in with current music needs.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
26075	April Showers—Stairs	1	\$0.25
26139	Sailboat—Stairs	1	.25
26233	A Pirate Bold—Stairs	1	.25
19447	Adeste Fidelis (March)—Martin	1	.35
16366	Daddy's Birthday Waltz—Rofe	1	.25
26119	Playful Echoes—Gilbert	1½	.25
26140	Jolly Thoughts Waltz—Crammond	1½	.25
26398	Crickets on the Hearth—Bennett	1½	.25
26453	Trombone Sammy—Mallard	1½	.25
26368	The Fire Engine—Richter	2	.25
26404	The Dragon—Johnson	2	.25
26434	I Go Sailing—Adair	2	.25
26457	After a Fly—Burnam	2	.25
26040	Aunt Belinda's Music Box—Copeland	2	.25
26413	At the Barn Dance—Bennett	2½	.35
8952	No Surrender (March)—Morrison	3	.40
26335	Dance of the Graces—Cramm	3	.35
26473	Echoes from the Hunt—Grey	3	.35
26493	The Brooklet Sings a Song—Wansborough	3	.25
26393	Dream River—Kern	3½	.35
23105	Christmas Fantasia—Mueller	3½	.50
26425	Murmur of the Waves—Williams	4	.40
26052	Dancing Steps—Scribner	4	.35
26505	Valse Mystique—Orem	5	.40
23949	Silent Night—Kohlmann	5	.40
30399	The Pompadour's Fan—Cadman	6	.50

SHEET MUSIC—PIANO DUET

17504	Dance of the Fairy Queen—Bugbee	1	\$0.25
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JUVENILE PIANO MATERIAL

Ada Richter's Kindergarten Class Book	\$1.00
Music Play for Every Day (Book 3)	.40
Thirty Rhythmic Pantomimes—Gaynor-Blake	1.25

PIANO STUDIES AND TECHNIC

Rhythm and Technic (Music Mastery Series)	\$0.60
Selected Studies (Vol. 3)—Czerny-Liebling	1.00

SHEET MUSIC—VOCAL SOLOS

17415	In Heavenly Love Abiding (High)—Roberts	\$0.40
24141	God Careth for Me—Moore	.40
9230	Glory to God—Stults	.60
30642	Stolen Wings (High)—Willeby	.60

VOCAL COLLECTION

Forty Negro Spirituals—Arranged for Solo Voice—White	\$2.00
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SHEET MUSIC—VIOLIN AND PIANO

7746	Iris (Intermezzo)—Renard	3	\$0.50
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SHEET MUSIC—ORGAN

26210	Vesper Hymn—Bishop	2	\$0.40
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OCTAVO—MIXED VOICES, SACRED

10153	The Mercy Seat (Trio)—Rockwell	\$0.15
10371	Arise, Shine, for Thy Light Is Come—Wolcott	.15
10429	Rock of Ages—Stults	.10
10461	There Were Shepherds (Christmas)—Staton	.15
10470	The Holy Night (Christmas)—Mueller	.10
15681	Angels from the Realms of Glory (Christmas)—Stults	.12
21227	Three Polish Christmas Carols—Hopkins	.15
35043	O Sing Unto the Lord—Marks	.20
35058	Dear Jesus, Sweet the Tears I Shed—Nevin	.15
35164	Gently, Lord, O Gently Lead Us—Dott	.20

OCTAVO—MIXED VOICES, SECULAR

21261	Sing, O Sing—Strickland	\$0.12
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OCTAVO—WOMEN'S VOICES, SACRED

20113	Jesus, the Very Thought of Thee—Warkhurst	2	\$0.12
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OCTAVO—WOMEN'S VOICES, SECULAR

20488	Springtime Fantasy—Stults	2	\$0.10
20363	Won't You Set Us Free? (Largo from New World Symphony)—Dvorak	3	.12
20972	Zikana Maid (Gypsy Melody)—Felton	2	.12
35013	It Is the Sunset Hour—Spross	3	.12

OCTAVO—MEN'S VOICES, SACRED

21132	Nazareth—Gounod-Matthews	\$0.15
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OPERETTA

Cleopatra (Opera Burlesque of College Life for Men's Voices)—Brigham	\$0.75
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CHURCH MUSIC

Anthem Devotion	\$0.35
Popular Choir Collection	.35

MUSIC STUDIO SUPPLIES

Guard's Music Pupils' Lesson Book and Practice Record	\$0.15
Music Class Writing Book	.05

BAND

34006	El Capitan—Sousa	\$0.75
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Winners (Grades 1 and 2) and *Conspicuous Choices* (Grades 3 to 6) are new catalogs showing generous-size portions of favorite piano pieces. FREE at Presser's for the asking.

A FAVORITE COMPOSER . . .

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

JAMES FRANCIS COOKE



It is never an easy matter to get into a magazine very much about its editor-in-chief. Editors are prone to hide behind the editorial "We" but since it has been the policy here to present each month a favorite composer of piano music, we are fortunate in having these pages separated from the general ETUDE text in order to present in THE ETUDE without any editorial blue penciling the introduction which, on the basis of successful music compositions, here should be given to Dr. James Francis Cooke.

Dr. Cooke was born in Bay City, Michigan, November 14, 1875. His early education was in the public schools and the high schools of Brooklyn, New York. In music he is the pupil of Dudley Buck, Walter Henry Hall, R. Huntington Woodman, and E. Eberhard. He also studied abroad at the Royal Conservatory at Würzburg where, among his teachers, he had Hofrat Max Meyer-Olesleben, and Dr. Hermann Ritter. He started to teach in Brooklyn at an early age and also was an organist in representative churches.

In 1900 he received the degree of Mus. Bac. from the Grand Conservatory (University of the State of New York) and in 1906 the degree of Mus. Doc. from the same institution. In 1919 he received the honorary degree of Doctor of Music from Ohio Northern University, and later from the same university the degree of LL.D.; in 1927 the degree of Mus. Doc. from Capital University, and the degree of LL.D. from Ursinus College;

in 1929 the degree of Mus. Doc. from the Cincinnati Conservatory (University of Cincinnati); in 1930 the degree of Mus. Doc. from the University of Pennsylvania, and in 1931 the degree of Doctor of Humane Letters from Bethany College. In 1930 the Republic of France decorated him with the Cross of the Chevalier of the Legion of Honor.

These honors have come to Dr. Cooke in the midst of a very active life as Editor of THE ETUDE MUSIC MAGAZINE since 1907 and as President of the Presser Foundation since 1918. The Presser Foundation embraces the musical philanthropies inaugurated by Theodore Presser (b. 1848, d. 1925) who founded THE ETUDE MUSIC MAGAZINE and the music publishing business which bears his name.

Dr. Cooke's published books on musical subjects include *Great Pianists on the Art of Piano-forte Playing*, *The Standard History of Music*, *Music Masters Old and New*, *Great Singers on the Art of Singing*, *Young Folks' Picture History of Music*, *Musical Travelogues*, and *Great Men and Famous Musicians on the Art of Music*.

The activities of Dr. Cooke in the field of composition have been much in the nature of bits of diversion in a busy life. This perhaps accounts for the interest-holding, colorful qualities, and beautiful melodic veins to be found in his compositions which consistently enjoy sales much above the average.

Compositions by Dr. James Francis Cooke

PIANO SOLOS

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
23718	*Beautiful Isle, Valse Lente	4	\$0.40	22954	Ribbon Dance, Ballet Miniature	3½	.35
(Also published for Violin and Piano)				11898	Rose of Andalusia, Spanish Intermezzo	3½	.40
26036	Black Swans at Fontainebleau	3	.40	23048	Sea Gardens	4	.50
23719	*Fire Dance	4	.40	(Also published for Piano Duet, Two Pianos—Four Hands, Organ, Violin and Piano, Cello and Piano, Two-part Treble Voices, Orchestra, and Band)			
8743	Forest Voices	4	.40	24112	*Shadows on Lake Como, Barcarolle	4	.50
(Also published for Violin and Piano)				26035	Twilight at Carassonne	4	.40
24697	The Forgotten Sun-Dial	3	.40	*Five numbers so marked also are published in a beautiful edition of this suite <i>Italian Lakes</i> , complete in an album which is priced at \$1.50.			
26038	Fountains at Versailles	4	.60				
26039	Grand Processional at Avignon	4	.50				
24255	Havana Nights	4	.50				
24113	Hungarian Echoes	3½	.40				
24165	*Jasmine and Nightingales	4	.50				
23018	Keltic Dance	3½	.35				
9248	Love Me, Valse Semplice, With Words	3	.40				
26037	Morning Music at Malmaison	3½	.50				
24111	*An Old Palace	4	.40				
19786	An Old Portrait, Romance	3½	.35				
(Also published for Organ, and Violin and Piano)							

VOCAL SOLOS

16671	The Breath of Allah	c-E flat	\$0.50	16435	Only to Live in Your Heart	F-F	\$0.60
26213	In God's Own Garden	E-flat-F	.50	8870	Serenade	E-E	.50
26214	In God's Own Garden	c-D	.50	14922	Rose of Killarney	E flat-g	.50
17598	Laughing Roses (Pierrot's Morning Song)	E-g	.50	15930	Send Me a Rose from Homeland	d flat-E flat	.50
(Also published for Men's Voices)				15981	Send Me a Rose from Homeland	E flat-F	.50
9466	Love's Good Night	E-flat-E-flat	.50	24498	Summer Skies	E-F sharp	.50
9500	Love's Good Night	c-C	.50	24449	Time's End, If I Could Live a Thousand Years, Violin ad lib	F-g	.50
19208	Nile Night	c-F	.50	24448	Time's End, Violin ad lib, E flat-F	.50	
19230	Nile Night	a-D	.50	24447	Time's End, Violin ad lib	d flat-E flat	.50
16824	Ol' Carlina	E flat-F	.50				
17695	Ol' Carlina	c-D	.50				
(Also published for Organ, Mixed Voices, Men's Voices, Three-part Treble Voices, S. A. B. Chorus, and Orchestra)							

PIANO TECHNIC

Mastering the Scales and Arpeggios	\$1.50
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Holiday Gift Suggestions from The Etude

Finding suitable Christmas gifts for family and friends usually means hours of shopping in crowded stores right at the busiest time of the year for the average teacher and musician. And then there's the "budget" to consider. How nice it would be if it were possible to find attractive gifts without shopping—without considering the "budget." Well, it is possible through THE ETUDE Premium Plan. In return for subscriptions which you can easily and quickly obtain now, THE ETUDE offers you your choice of a wide variety of useful and valuable articles absolutely free. Full payment of \$2.00 must, of course, be sent to us with each subscription order. From the complete illustrated *Premium Catalog*, a copy of which will be promptly sent FREE on request, we have selected the following because they are so suitable as gifts and give some idea of the wide variety of valuable articles you may have without cost:

SANDWICH TRAY—An exceptionally attractive chromium-finish tray which has a swinging handle and a fine lace doily center incased in glass. Both Tray and handle have a neatly embossed trim. Sent postpaid for securing FIVE SUBSCRIPTIONS.

FLORENTINE BOOK COVER—A very attractive gift for the book lover. Made of Florentine leather with hand-laced edges and a page marker. Sent postpaid for securing ONE SUBSCRIPTION. (Not your own)

SILVERCRAFT COMPOTE—Finished in non-tarnishing chromium, this Compote is 7 inches in diameter, has a scalloped edge and stands 5½ inches high. Sent postpaid for securing ONE SUBSCRIPTION. (Not your own)

FLASHLIGHT—All metal, chromium-finish, complete with bulb and battery. A surprise gift for boys—a practical present for grown-ups. Sent postpaid for securing TWO SUBSCRIPTIONS.

BROWNIE JUNIOR CAMERA—A genuine Eastman box camera with new design metal front. Takes fine pictures, size 2¼" by 3¼", using a roll film. Sent postpaid for securing THREE SUBSCRIPTIONS.



THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



Thanksgiving

By Gertrude Greenhalgh Walker

GOVERNOR BRADFORD of the Plymouth, Massachusetts, colony proclaimed the first Thanksgiving Day in America. It was celebrated by the Pilgrims in observance of their thankfulness for all that their new world, America, offered them. A period of devotion and thanks to the Creator was followed by a feast by all assembled at the festive board. George Washington was the first President to proclaim a national Thanksgiving Day in America for bounties afforded the past year. Abraham Lincoln was the President who proclaimed that the last Thursday in November be made a permanent day of National thanksgiving, so it is truly fitting that we musicians should count our music as a great blessing received in the past and give thanks for our musical opportunities.

Thanks to our parents for the opportunity to study music.

Thanks to our parents for the sacrifice they are making on our behalf for our musical education.

Thanks most heartily to our teacher who has labored so faithfully throughout the year with us.

Thanks to our school departments which afford us time for ensemble practice.

Thanks for our instruments.

Thanks for the joys our music has brought us.

Thanks for the opportunities that music lays at our doors.

The Wonderful Lyre Bird

By Leonie Hunter

"Doctor, do you know anything about the lyre bird?" Jack asked. His twin sister Janet was right beside him for she wanted to hear what Dr. Ray, their distinguished visitor, would say. The Doctor had traveled a great deal and knew many interesting things.



"Yes, my lad," said the Doctor; "I was even lucky enough to hear one when I was in Australia. They live in the depths of the lovely ferny woods of that country, and they are so shy that they are not often seen."

(Continued on next page)

REGINA AND THE TALKING CLOCK

(Playlet)

By CAROL ANNE WHITE

Characters:

Regina

A Grandfather's Clock

Scene: In Regina's music room. The clock is near the wall, where Regina can easily see the time from her piano. Clock strikes four. Regina enters and seats herself at the piano.

REGINA: There, now, it's just four o'clock. I do hope half-past will hurry up and come. Oh, why do I have to practice? I don't like to play. I can't ever make anything sound right, and I'd much rather listen to someone else play.

(She opens a piece and begins to play, carelessly and without counting. After a few measures, she stops impatiently.) Oh dear, I just can't seem to get this piece to sound right, although I try and try. When Miss Laurel played it for me at my lesson the other day, it sounded so beautiful!

(She begins to play again, in very uneven time, some measures racing quickly ahead, others stumbling slowly behind. When she is half through the piece, she stops once more and looks up at the clock.)

Why it's not even five minutes past four. Oh Clock, why don't you go faster?

CLOCK: Why, I couldn't do that. Indeed no! What kind of a clock do you think I am, anyway? I keep perfect time, I do! And that's something that you don't do, little girl. No wonder you can't play your pieces beautifully. Your time is all wrong.

REGINA: Why I didn't think you could talk! And—I can't help it if I don't keep good time. I just can't, no matter how how I try.

CLOCK: Oho! That's because you don't count slowly and carefully while you are learning your pieces. How do you suppose I keep such perfect time?

REGINA: I don't know. I really can't imagine!

CLOCK: Well, look here. You just watch my pendulum swinging. 1—2—3—4, keep

—time—keep—time. Now do you see why it is I never skip a second? There are sixty seconds to a minute just as there are a certain number of beats to each measure in the pieces and exercises you play. I count each second carefully. If you counted each beat as carefully you would have no trouble at all. I'm sure your teacher told you that.

REGINA: Yes, she did. But must I count out loud?

CLOCK: Indeed you must! Then you'll be sure to keep a steady tempo. Why, I count out loud, don't I? Listen.

(Regina listens and the steady ticking of the clock can be heard. May be done with metronome or stick.)

REGINA (smiling): Now I know why Daddy says you're such a good timekeeper. It's because you're so careful!

CLOCK (proudly): Yes, indeed, I am careful. If you were as careful your daddy would say that you were a good player. And you would not be wishing any more for time to fly by when practice time comes. Why, you'll begin to play your pieces so rhythmically and beautifully, that you'll hate to leave the piano. Let's begin right now, shall we? 1—2—3—4—count—out—loud—now—

(Regina begins her piece, counting carefully and slowly, out loud. Her time now is perfectly even and her piece sounds so much better. She plays to the very end, then she looks up at the clock.)

REGINA: Was that better?

CLOCK: I should say so! If you practice as carefully as that every day it won't be long before you'll be able to play that piece much faster, and without counting out loud. You will have learned the time perfectly, you see. But while you are learning a piece you must be patient and careful.

REGINA: I see, and thank you for helping me. I promise to be very careful from now on.

CLOCK: Well, I'm certainly glad to hear that!

(The End)

A GREAT COMMANDER

By ANNETTE M. LINGELBACH

Every time Jack played a new melody he thought of it as an adventure. "It's just like going to the North Pole," he told his mother; "I have to get my supplies ready by practicing my review work and scales first, so that I have plenty of strength for the journey. Then I look at my hand position, the signatures of time and key, and clef, and the musical terms, to see if I am ready to carry out all directions." "Do you start your journey fast or slow?" asked his mother.

"I start out very slowly," answered Jack. "By using my 'right hand play alone first' to see whether the road will be rough or smooth, and changing to 'left hand play alone' next, to see whether the men and dog teams are ready, and then 'play both hands together' as we push on our way, we are soon able to make good progress.

But I do not push ahead for quite a while, because in a strange country one never knows what may turn up. I try to be especially careful of fingering, chord groups, rhythm and notes. If I make a mistake I have to look at the map, and sometimes go back to a certain place and start over. When I have traveled this same route for some time, I speed up the dog team, as I am now sure of the way. Soon I can take the trip from memory. I repeat it often, as it now seems short and without any obstacles."

"Excellent," commented Jack's mother. "Soon I will have made one hundred trips through the different countries of Music-land. This means that I am a veteran commander, and my teacher will give me the Gold Star of Honor at the next meeting of the Musical Explorers."

Hallowe'en Keyboard

By Carmen Malone

To-day as I was practicing
A row of elves in ebony
Began with rhythmic melody
To dip and dance; then suddenly
A row of sprites in ivory
Of nimble style and chortling glee
Began a brisk contest, to see
Which one could spring most gracefully.
First up, then down, went each sprite-key
And left the judgment up to me!
A troupe of goblins on a spree
Helped gnomes tap strings in harmony
With mallets like a pygmy ski.
I blinked and stared—how could it be
That merry elves of ebony,
That bounding sprites of ivory,
That bustling gnomes without a fee
Would come and do my work for me?
And then I knew! You will agree
Imaginary things are free!

Listening Lessons

By E. A. G.

Wild Horseman, by Schumann

EVERY JUNIOR should have several pieces by Schumann in his repertoire, and the *Wild Rider* is a popular one among the easier grades. If it is not already on your memorized list, put it there at once.

The key of A minor is a pleasant key to play in; and the six-eight time signature indicates a nice, springy rhythm so the piece has an advantage to start with.



Make the *staccato* notes very *staccato*—not just half way—and make the accents stand out clearly, so there will be a real gallop. Notice the notes here and there that have slurs and are not *staccato*.

When the key changes to F major the left hand takes the galloping melody; be sure to make this just as springy and smooth as the right hand gallop was; and do not slow up or make it sound awkward just because the left hand is doing it. (Hard spots in pieces must always sound just as well as the easy spots, you know.)

Then the right hand gets another chance to gallop. Be sure to make the chords that accompany the melody, very soft and snappy.

There are various ways to end this piece. Some end it with a very soft, far away sound; others end it rather brilliantly; some end with a retard and some do not. Try various ways and listen carefully to the effect and select the one you like best. Listen when others play this piece, too, and see if you can play it better than any one else.

This little composition has a delightful lilt. At least it should have! Listen carefully and see if it is there when you play it.

Tom, Tom, the Piper's Son

By Agusta Catalan

Tom, Tom, the piper's son,
Learned his pieces, one by one;
Recitals came that brought him fame,
And you, my dear, can do the same.

JUNIOR ETUDE—(Continued)

The Wonderful Lyre Bird (Continued)

"Why do they call them lyre birds?" Janet wanted to know.

"Because the tail of the male bird looks like a beautiful lyre."

"But what is a lyre?" Jack inquired.

"Oh, it is a stringed musical instrument similar to the harp; it was used in ancient times," the Doctor told them.

"You remember the Greeks used them. They developed a wonderful system of scales by means of the tetrachord stringing of the lyre."

"Oh, yes," remarked Janet, "we had that once at a club meeting."

"Of course," continued Dr. Ray, "that is where our major and minor scales came from, isn't it? You know more about that than I do," continued the doctor. "I know only about birds!"

"And how does the lyre bird's song sound?" Jack questioned.

"I was just coming to that," the Doctor said. "The lyre bird is one of the most amazing birds I have ever heard. It imi-

tates every sound it hears and with such remarkable exactness that it is simply incredible. Folks go into the woods and clap their hands; and if a lyre bird is around the identical sound is repeated.

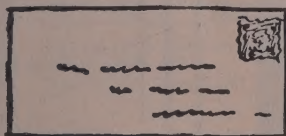
"I have been told that the herdsmen, looking for a stray cow in the evening, sometimes hear the tinkling sound of a bell and wander far into the woods, feeling confident that they are on the trail of the animal, only to discover that a lyre bird is imitating the sound of a bell.

"Like the mocking bird of our country, the lyre bird also sings the songs of all the other birds.

"Every tone it hears the lyre bird imitates, including such unusual sounds as the noise of a threshing machine and the whir of planes."

"I wish we could have a lyre bird!" Janet exclaimed. "We could have fun fooling people."

The Doctor smiled. "Yes, they are wonderful birds," he said.



DEAR JUNIOR ETUDE:

About five years ago we organized our Rhythm Orchestra, which has since grown into a real band. We are often invited to play on programs and enjoy playing for the sick and shut-ins. Last summer a lady invited us to play for her eighty-seventh birthday, and treated us to ice cream and cake. But the best experience of all was when our director took us on a trip of one hundred miles to broadcast from station K R N T. We are enclosing our picture.

From your friend,
LULU B. WHITE, Iowa.

??? Who Knows ???

1. What are the notes of the dominant-seventh chord of the relative minor of E major?
2. Who wrote the opera "Die Walküre"?
3. If a measure in four-four time begins with a dotted quarter rest, followed by an eighth note, how many thirty-second notes are required to fill the measure?
4. When did Haydn die?
5. What is a gavotte?
6. With what time signature is it written?
7. What is a baton?
8. What is a libretto?
9. What is a score?
10. What is the term for sweetly?

(Answers on this page)

Scale Game

By GLADYS HUTCHINSON

PLAYERS FORM circle or line. Leader selects a scale, and player whose turn it is must name the letters, with sharps or flats, of the scale requested.

Players drop out when mistake is made. The one remaining in longest is the winner. Prizes may or may not be given.

Honorable Mention for June Essays:

Harry Hinkle; Marion Bates; Jean Gudmundson; Evelyn Marion Brooks; Esther Potterf; Susan Smith; Elsie Taschek; Marjorie Freeman; Lily King; Kathryn Rages; Wilma Fithian; Elizabeth Wyss; Virginia Hough; Mary Holsinger; Polly Kroeger; Alice Ruth Bruce; Flossie E. Johnson; Bernice Green; Mary Anne Bealmear; Thelma Flynn; Mabel Stallings; Helen M. Maher; Charlotte June Stevenson; Sarah Ellen Schmidt; Dallis Becton; Harry Karns; Virginia Wallace; Ray M. Johnson.

DEAR JUNIOR ETUDE:

I belong to a Junior Etude Club and we meet once a week at our teacher's house. Our meetings are from 4:00 to 5:30 P. M.

I am nine and a half years old, and have played the violin for a year and a half. I played in public once. I am trying very hard to play well and hope to be able to play in a concert.

I am inclosing a picture of only a few of our members. We took this picture on our trip to the Metropolitan Museum of Art. We went there to see the first musical instruments. I hope our picture is clear enough to print.

From your friend,
IRIS TASH, (Age 9½), New York.

DEAR JUNIOR ETUDE:

We have a band in our school and I play clarinet. We have about thirty members.

To me, music is like a dream. When I play a piece that is slow and even I think of angels stringing their harps. I think people who have an opportunity of taking music lessons and do not take, ought to be ashamed of themselves.

From your friend,
RUTH EVELYN GROSS (Age 10), Ohio.

Answers to "Who Knows?"

1. G-sharp, B-sharp, D-sharp, F-sharp.
2. Wagner.
3. Sixteen.
4. 1809.
5. An old-fashioned dance.
6. Four-four.
7. The short wand or stick used by the conductor in directing a symphony orchestra, chorus or other musical group.
8. The book of words of an opera.
9. The complete notation of the music played by all the instruments of a symphony orchestra, or any group of players. A vocal score is the book containing the complete words and music of an opera, oratorio or cantata.
10. Dolce.

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Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl, under sixteen years of age may compete, whether a subscriber or not, and whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to fourteen years of age; Class C, under eleven years.

Subject for story or essay this month, "My Repertoire." Must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by November eighteenth, 1937. Names of prize winners and their contribu-

tions will appear in the February issue.

RULES

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet. Write on one side of paper only.

Do not use typewriters and do not have anyone copy your work for you.

When schools or clubs compete, please have a preliminary contest first and send in no more than two contributions in each class.

Competitors who do not comply with all of the above rules and conditions will not be considered.

Summer Practice (Prize Winner)

I have been taking piano lessons only six months, but it is beginning to mean a great deal to me. I know I am going to enjoy music more and more as I learn new pieces, especially the ones I can sing.

I am expecting to double my practice in the summer months since I will not have other lessons to take my time. I know music is going to be a good pastime when it is too hot for me to romp and play. I hope at the end of summer to know a great deal more about music than I know now, as it takes practice to make perfect.

HELEN RAE DAVIS (Age 8),
North Carolina.

Summer Practice (Prize Winner)

The results of summer practice are so many that they are astounding, even to the musician's ear, for practice is one of the great advantages of the instrumentalist.

During the summer, when one's mind is not burdened with school tasks, more time can be devoted to worthwhile practice, thus accomplishing a great deal.

This is especially true during the exceedingly hot hours of the summer day, when keeping cool and refreshed by staying indoors, these hours can also be devoted to music study, showing that time can be spent in a most profitable manner. Then, too, there is something that every musician can work for. For what is more pleasant than the satisfactory smile of your instructor?

Although you have given up some leisure time in practice, you will realize you have been repaid for your efforts a thousand fold. To an honest-to-goodness musician, that is a real reward!

BLOSSOM HILLMAN (Age 11),
New York.

Prize Winners of June Puzzle:

Class A, Betty Jordan (Age 15), Pennsylvania.

Class B, Elizabeth Jones (Age 13), Arkansas.

Class C, No prize.

Letter Box List

Letters have also been received from the following: Joan Miller, Susan Smith, Lois Royer, Alice Elizabeth Gravatt; Virginia Fakourey; Bill Eley; Etta Johnson; Eulalia Cannors; Thelma Barnes; Pauline Drake; Annabel Morris; Dorothea Wells; Ann Mockridge; Vernon Allgate; Ruth Carr; Betty Jane Huff.

Summer Practice (Prize Winner)

A person often thinks and sometimes says, "Summer vacation is here, no more school and no more practicing." What a mistake! After studying hard all the year at music, it would be a shame, and very foolish to stop practicing when summer comes. All that you learned would be in vain.

Summer practice is necessary. Just suppose you were climbing up a mountainside and when it was dinner time you came down. If every day, when you started up you decided to come down at dinner, would you ever reach the top? No. That is the same way with music. If you practice all winter, then discontinue in the summer, you'll never reach the top, success.

Remember, Summer Practice is the key to success.

JOSEPHINE HELEN MCPHEE (Age 14),
California.



See letter of Iris Tash

Answers to June Puzzles:

Nearly everybody had mistakes in the June Hexagon Puzzle; perhaps it was more difficult than usual.

The answers are: 1-2 sextette; 1-3 square; 1-4 strain; 1-5 studio; 1-6 singer; 1-7 spaces; 2-7 tenors.

Puzzling Puzzle

By Florence Emery

REARRANGE the letters in each line to give the name of a composer. When this is done, the first letters, reading down, will give a musical term. Answers must give composer's names as well as term.

1. H-E-I-N-M-A-C-A-D
2. N-R-B-S-T-I-U-E-N-I
3. E-G-R-A-L
4. C-U-A-S-N-M-H-N
5. M-R-C-A-R-E
6. M-N-L-G-E-N-A-N-E
7. E-N-I-V-N
8. O-Z-T-I-N-D-T-E-I
9. F-N-O-B-H-C-F-E-A

Honorable Mention for June Puzzle:

Julia Johnson; Isabelle Porrier; Margaret Sturgis; Marion Bates; Angeline Freeman; Verona Elder; Flossie E. Johnson; Polley Kroger; Winifred Wallace; Nadine Blackstone; Anna May Weber; Josephine Mann; Robert Blackstone; Georgene Roberts; Marianne Marston; Anna Blakeley; Sydney Rheinhardt; George Meriden; Hilda Yoders.

LETTERS FROM ETUDE FRIENDS

A CHRISTMAS CAROL

TO THE ETUDE:

I have just sent in seven subscriptions to THE ETUDE, with more to follow shortly. Have often written you, mentally, to let you know how much we all enjoy THE ETUDE; and I know you will be glad to hear that the class has grown to such dimensions that I haven't had time to write.

I have averaged from one to two programs a month, one being an entire Bach-Handel one, given by grammar grade pupils entirely. The whole studio was lighted with white tapers, and pictures from THE ETUDE were on the walls and piano. Before each number the pupil gave a "Do you know" about either Bach or Handel, and some synopsis or comparison of their lives. The program proved interesting to the listeners, as well as to those playing. This year that group goes on to Haydn and Mozart and a beginning group repeats the above.

I am finding my teaching here a constant inspiration, as the field is new and the keen interest shown by my students is a daily gratification.

My last year's Christmas program was quite elaborate, but I would like to give you a program for Christmas which is simple and yet beautiful to work out. Any number of club women have taken the suggestion for their Christmas programs, after they attended ours. It is this:

Musical Christmas Cards

For a month or so before Christmas I gathered my own old Christmas cards and asked my pupils to bring some. Then, in the lesson period and at music appreciation class, we examined cards until the card and music fitted. Each pupil chose a piece to play and we tried out one card after another until we found one that the rhythms and music suggested. It was surprising how much the pupils learned from it. Then we put up a screen and decorated it with holly, bells, and so on, and used an art lantern to throw the cards on the screen. It is a beautiful effect. The room must be dark, with a shaded light for the piano keys and just the beautifully colored cards on the screen, with each pupil going to the piano as his or her card appears. Some carols can be sung by all, in between the piano numbers, as carol cards are thrown on the screen.

The whole thing is simple but effective and a splendid training for the pupils, in rhythm, musical coloring and smiles.

As subscriptions expire, my old pupils send in their own re-entries; so they all march down to the Studio with THE ETUDE as a trusty companion. Have given many beautiful programs out of it. One was an entire boy's program—almost all ETUDE numbers.

Just wanted to let you know we were still with you. My class averages between forty-five and fifty a week.

Best of luck for the coming year!

—LOUISE WATKE, Washington.

NO UNCERTAINTY HERE

TO THE ETUDE:

Please renew my subscription to THE ETUDE. I shall want THE ETUDE as long as I live; and after that, if I die and find no ETUDE where I am, I shall know that I am not in Heaven. I believe you, even you, have no idea of the good and the joy you spread through THE ETUDE, to say nothing of solid instruction. Your editorials are splendid. THE ETUDE is my only teacher and I have used many ideas in the Teachers' Round Table, with amazing results. I look longingly for the Singer's ETUDE.

—DOROTHY CLIFFORD, New York.

CREDIT CARDS HELP

TO THE ETUDE:

I enjoy your magazine so much and have received so much help that I wonder if one of my ideas would be helpful to others.

I adopted a system (this idea is merely a variation of one in THE ETUDE) of giving a credit record or report blank each month to each pupil. Credits are given each week for "pieces" played perfectly, for those memorized, and for every five hours of practice. A scale counts as one piece. This is easy and the pupils beg for more scales. At the end of the month they receive a grade, just as in school, according to the number of credits earned.

For small beginners under seven, or even under five years of age, I have never found a method simple enough that I like (I am hard to suit, I guess). Here is my latest experiment, and apparently it works like a charm—with a four year old who doesn't know the A, B, C's. Any beginning melodies may be used that are simple, with the five notes beginning on Middle C, using first the right hand and then the left. The correct position is stressed, of course; then in a little music ruled note book, I write a melody new or old—each note a different color. Then I have a small chart back of the keyboard, with the five keys in five colors to match the five notes. The little folks love to match the colors and to play real "pieces." I start with quarter notes and whole notes, and the pupil marches while I play, and counts four, so that time and counting are fun.

Then as soon as the fingers are strong enough, two or three chords are taught, and how they love them!

I remain an interested reader of your excellent magazine.

—MRS. G. B. CRAWFORD.

Playing Tag with the Lines and Spaces

By LULA D. HOPKINS

EVEN, lovely scales are the breath of life to piano technic. With this foundation, almost any accomplishment is possible.

In a perfect scale all the notes will be of precisely the same quality, with the tone full yet tender.

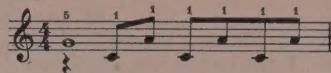
Three problems enter into the playing of a finely finished scale.

1st. There must be no contraction of the wrist and arm, and the stroke of the finger must be perpendicular.

2nd. The motion of the arm in front of the keyboard must be continuous.

the right-hand, which will aid the thumb in passing properly under the hand.

Ex. 1



Hold the G down continuously with the fifth finger, while the thumb glides back and forth to touch lightly the C's and A's.

And here is one to help the hand to learn to pass gracefully back and forth over the thumb.

Next Month

THE DECEMBER ETUDE PRESENTS

THE MUSICAL LURE OF THE BALLET

Lucille Marsh, Director of the National Dance Week movement, gives in this article a delightful up-to-the-minute discussion of the musical fascinations of the ballet, presenting its charms in a manner which will enable students to play ballet music with a finer feeling for its peculiar rhythmical and melodic spirit.

UNSEEN FORCES

Charles R. Gay, President of the New York Stock Exchange, had a musical training in his youth; and in this exclusive interview for THE ETUDE he discusses the practical spiritual value and inspiration which music may contribute to life.

SWING! SWING! SWING!

A penetrating discussion of the world's latest musical craze is the article by William Roberts Tilford, telling just what "swing" purports to be, and whence it derives peculiar allure.

THE SINGER'S EQUIPMENT

Gladys Swarthout, grand opera prima donna and moving picture star, comes from a family of practical teachers, of which Prof. D. M. Swarthout of the University of Kansas is a distinguished member. Her article therefore, is one of real present pedagogical value to any vocalist.

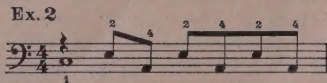
NEW IDEAS IN OCTAVE PLAYING

Jan Chiapusso, Dutch piano virtuoso, long resident in Chicago, has an especially clear manner of explaining piano playing problems. The reader will get much from this coming article, which will add to his technical equipment.

OTHER INTERESTING ARTICLES and special features by distinguished teachers and musicians, PLUS 24 pages of interesting new music to play and sing.



MORDKIN BALLET



Each of these exercises can be easily adapted to use by the other hand.

Do not allow the finger on either side of a thumb note to lose its legato. Legato means, literally, tied, or linked; and it is acquired when one tone sounds exactly up to the beginning of the next. If the elbow is contracted, the fingers are apt to lose this power.

When the thumb strikes after the index finger and the hand swings over the thumb, a limp, hingelike condition of the thumb joints, immediately after the stroke, makes the motion of the body of the hand over the thumb very easy of accomplishment. The arm simply moves onward till the finger desired—the third or fourth—is over its key. The finger then strikes and the thumb is drawn horizontally from under the hand to its place.

THE ETUDE MUSIC MAGAZINE

Published monthly by
THEODORE PRESSER CO.,
Philadelphia, Pa.

Entered as second-class matter January 16, 1884, at the P. O. at Phila. Pa., under the Act of March 3, 1879. Copyright, 1937, by Theodore Presser Co., for U. S. A. and Great Britain.

Subscription Price

\$2.00 a year in U. S. A. and Possessions, Argentina, Bolivia, Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Nicaragua, Paraguay, Republic of Honduras, Spain, Peru and Uruguay. Canada, \$2.25 per year. All other countries, \$3.00 per year. Single copy, Price 25 cents.

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No receipt is sent for renewals since the mailing wrapper shows the date to which paid.

Manuscripts

Manuscripts should be addressed to THE ETUDE. Write on one side of the paper only, with a margin of at least one inch at each side of the sheets. Contributions solicited. Every possible care is taken but the publishers are not responsible for manuscripts or photographs either while in their possession or in transit.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

OF THE ETUDE published Monthly at Philadelphia, Pennsylvania, for October 1, 1937.

State of Pennsylvania) SS.

County of Philadelphia)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared David W. Banks, who, having been duly sworn according to law, deposes and says that he is the Treasurer of the Theodore Presser Company, publishers of THE ETUDE and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publishers Theodore Presser Company, Philadelphia, Pennsylvania.

Editor James Francis Cooke, Philadelphia, Pennsylvania.

Managing Editor None

Business Manager None

2. That the owners are:

Theodore Presser Company, Philadelphia, Pennsylvania.

The Presser Foundation, Philadelphia, Pennsylvania.

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James Francis Cooke, Philadelphia, Pennsylvania.

Edwin B. Garrigues, Germantown, Philadelphia, Pennsylvania.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

(Signed) DAVID W. BANKS

For Publisher

Sworn to and subscribed before me this 30th day of September, 1937.

SEAL JOHN E. THOMAS,

Notary Public

(My commission expires March 7, 1941)

Gift Suggestions

NOVELTIES AND ACCESSORIES THAT WILL APPEAL TO MUSIC FOLK

• In addition to the suggestions given on this page, our Annual Holiday Offer Folder lists a wide variety of Excellent Music Albums, containing selections for Piano, Voice, Violin and Organ, as well as Entertaining and Informative Books on Musical Subjects. Send for a FREE copy of this interesting folder—do your Christmas shopping for musical friends by mail—AT PRESSER'S.

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Transportation Additional Weight 3 lbs. boxed for shipping.

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Price, 35c—Transportation, 6c extra

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Highly finished photographs of the composers named. An attractive ornament for studio or home. Cabinet oval 3 $\frac{1}{2}$ x 5 with easel back.

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- For Upright Piano—Bronze Finish.....\$5.00
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A very popular design is this miniature grand piano in black and gold. The piano frame is in hard French enamel, the pedals, legs and edges in gold.

Gold Dipped.....30c Gold Filled.....50c

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This illustration shows the exact size of a neat stamped-metal design, representing a violin. Frequently used as a class, society or club pin.

Gold Dipped.....30c Gold Filled.....50c

Miniatures of other instruments also available at same prices.

WINGED HARP



Clasp Pin No. 14



Clasp Pin No. 15

LYRE AND WREATH



Clasp Pin No. 17



Clasp Pin No. 19

The "Lyre and Wreath" and "Winged Harp" designs come in these qualities—

- 10K Gold.....\$2.00
- Sterling Silver......50
- Gold Filled......75
- Gold Dipped......30
- Silver Dipped......30



Clasp Pin No. 18

LYRE or CROSS IN ENAMELED FIELD



Clasp Pin No. 87

The background of circle and lower panel in the Lyre design is red; in the Cross design, blue. All other parts of the pins are in gold or silver.

- 10 K Gold.....\$2.00
- Sterling Silver......50
- Gold Plated......30
- Silver Plated......30



Clasp Pin No. 85

NOVELTY MOTTO PINS



Never Be Flat Clasp Pin No. 21



Sometimes Be Sharp Clasp Pin No. 22



Always Be Natural Clasp Pin No. 23

These favorite designs come in these qualities:

- 10K Gold.....\$1.00
- Silver......35
- Silver, Gold Plated......35
- Gilding Metal......15

LYRE PIN



Clasp Pin No. 20

These two pins come in the following qualities:

- 10K Gold.....\$1.25
- Sterling Silver......50
- Gold Filled......75
- Gold Dipped......30
- Silver Dipped......30

Illustrations are Exact Size

TREBLE CLEF PIN



Clasp Pin No. 33

BAR PINS



No. 11

- 10K Gold.....\$3.50
- Sterling Silver.....2.00
- Gold Filled.....1.00

In this bar pin the metal of the center design, clefs, notes and staff is polished, making a pleasing contrast to the background in rose gold finish.

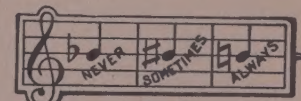
Silver.....\$0.70

Silver, Gold Plated......70

Gilding Metal, Gold Finish......30

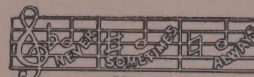
Gilding Metal, Silver Finish......30

Silver Finish......30



No. 12

The staff, notes and lettering of this bar pin are in hard French black enamel, forming a strong contrast to the metal. The illustration is actual size.



No. 13

In the gold and silver pins the staff, notes, etc., are raised in bas-relief style.

- Silver.....\$0.70
- Silver, Gold Plated......70
- Silver, Enameled in Red, Black, Blue or Green......70
- Gilding Metal, Gold Finish......30
- Gilding Metal, Silver Finish......30
- Gilding Metal, Enameled in Red, Black, Blue or Green......30

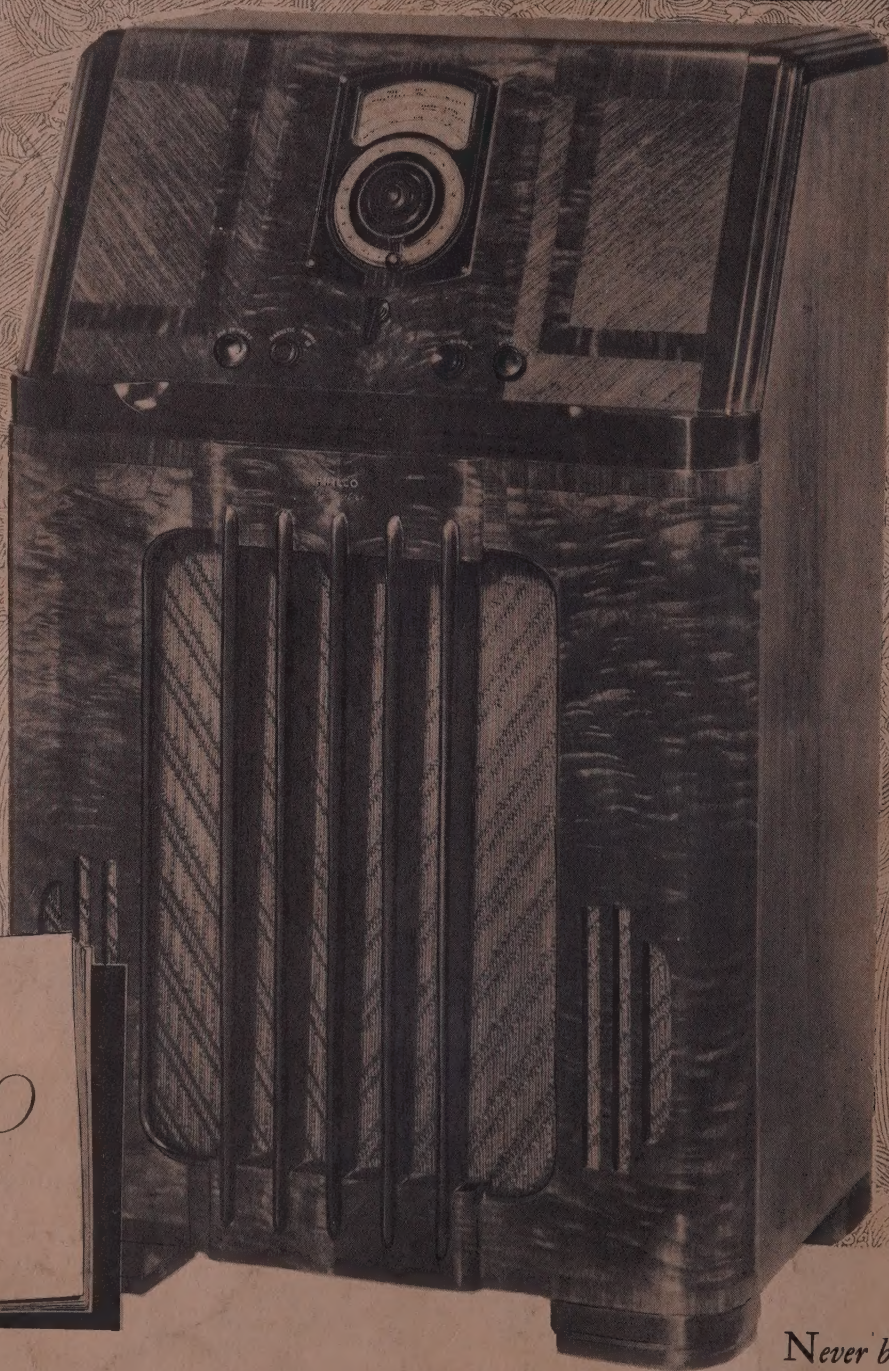
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